

PEABODY MUSEUM OF SALEM



ANNUAL REPORT 1991



FRONT COVER-*Classical Figurehead*, 19th Century

This figurehead of a crowned woman in classical Greek costume is attributed to one of the deep-water trading ships of the Weld family of Boston. During the process of conservation more than 15 layers of overpaint were removed. The restored white paint and gold leaf reflect the earliest colors. Gift of the Saltonstall family.

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Letter from the President

The past year has been one of continued strength for the Peabody Museum, in spite of the area's economic climate. Our members and friends should take great pride in our success: Many volunteered their time and talent, with the result being a year of remarkable exhibits and programs.

The East India Marine Associates, whose number of members continues to grow, remains the major sustaining source of funds for the Museum's operations, for which we are most grateful. Corporate support for special projects increased, as did government support. While state funding was virtually nonexistent in 1991, the National Endowment for the Humanities Heritage Preservation Program this year awarded the Museum a grant of almost \$500,000 to renovate and upgrade storage areas for the Native American collection. This award is the largest government grant ever received by the Museum. Government funding also included an Institute of Museum Services General Operating Support Grant and an IMS Conservation Support Grant.

Further evidence of the support of our members was the opening in November of the permanent exhibit *Sailing for Pleasure: The History of New England Yachting*. Over 650 members attended the opening, our largest annual meeting ever. The Gallery of Maritime Arts has enabled us to present changing exhibits from the Museum's collection and loans. This past summer's exhibit of the exquisite works of pre-Impressionist painter Eugene Boudin was quite popular, and *Men's Lives*, an evocative photographic essay depicting one group's efforts to preserve a traditional maritime culture, was also well received.

I am, once again, impressed by the remarkable commitment of all our volunteers: Trustees, Docents, the Members' Council, members of Visiting Committees, Exhibit Committees, the Gala Committee and Antiques Show Committee, and the many other friends working in all areas of the Museum. I would especially like to commend the continued exemplary performance of the Museum's professional staff. It is the energy and dedication of both staff and volunteers which keeps the Museum vibrant and dynamic and gives me great confidence in the continued success of this institution.



Richard Wheatland II
President

Letter from the Director

Museums, like the world at large, are faced with formidable challenges as a result of new economic realities, tumultuous debates about aesthetics and politics, responsibilities for the underprivileged and underserved, political upheavals abroad that have opened new opportunities for communications and cultural exchange, and ravages to the environment that threaten our spiritual ties to nature, as well as our very existence. The manner in which museums address these challenges, whether to stand on the sidelines inert and unengaged or to attack them head on, may not mean the difference between success and failure, but will certainly be the weathermark by which we are judged and our relevance determined.

In our exhibits and our programs, we have been steadfast in our mission, but have continually attempted to engage these broader issues whenever possible. Our famed Edward S. Morse Japanese Collection was once again an instrument of diplomacy when in March as part of the Tokyo Renaissance celebrations, over 1,200 objects, organized in an exhibit titled *Meiji Crafts from Across the Sea*, opened as part of the exhibition program of a new Edo-Tokyo Museum. Our relations with the Ota Borough of Tokyo and the Ota Museum of Folk History have continued to be nurtured, and we were pleased with the role the Museum has played in the developing ties between them and the City of Salem. This relationship was further enhanced by the visit of Mayor Neil Harrington, several of his staff, and their spouses to the Ota Borough when on November 18 a Sister City agreement was signed. It is hoped that beyond the possibilities for cultural exchange, this relationship will also foster tourism and other economic opportunities for the North Shore.

We were pleased also to assist Governor Weld with his trade mission to Asia, where he presented to Governor Zhu of Guangdong Province, People's Republic of China, a Polaroid reproduction of one of the Museum's important China trade paintings depicting the hongts at Guangzhou (Canton).

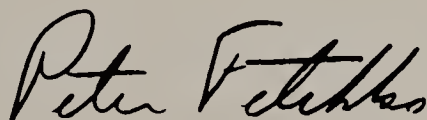
Closer at hand, 1991 was a year of extensive review of our traditional relations with our neighbor and sister museum, the Essex Institute. Board members from both museums, chaired by Carter Harrison, investigated in depth programmatic and economic opportunities for the two institutions. Their recommendations, to be voted on later in the spring of 1992, will no doubt have profound and lasting significance. Our striving for more intense and closer relations

between the institutions has already been enhanced by the committee's efforts, and our only regret has been the untimely death of former President of the Essex Institute, Anne Farnam (1940-91), who championed our efforts at cooperation and who unfortunately will not see the fruits of these labors.

The Museum was recognized by the Boston Society of Architects, which made two awards for excellence in architecture, both for the Asian Export Art Wing, which opened in 1988.

As a result of the Internal Revenue Service's 1991 provisions to allow tax benefits for gifts-in-kind, the Museum had a banner year in accessions, with gifts totalling over \$2.5 million, many of which are discussed in the following portions of this report.

At this time, the challenges of the coming year are already at hand, and as always, we look to members and to all who value the Museum's efforts for continued support and enthusiasm.

A handwritten signature in cursive script, reading "Peter Fetchko".

Peter Fetchko
Director

EXHIBITIONS

Boudin: Impressionist Marine Paintings, June 6 to September 7

Drawn from the extensive Boudin collection at the Museum of Fine Arts, Boston, and including loans from private collections, this exhibition of twenty-six works reflects Eugene Boudin's enduring engagement with the coast of France, especially the little harbor towns of Honfleur and Deauville, to which he continually returned throughout his career as an artist. The exhibition, which was curated by Peter C. Sutton of the Museum of Fine Arts, also included representative paintings by Boudin's student Monet and other contemporaries. The works by Boudin on display amply demonstrate his stature as a major marine painter of the nineteenth century.

The Massachusetts Waterfowl Stamp Competition: Exhibition of Entries, September 12 to October 9

For the eleventh consecutive year, the Museum hosted the Massachusetts Waterfowl Stamp Competition for the Massachusetts Division of Fisheries and Wildlife. First place went to Randy Julius of East Bridgewater, Massachusetts, for his depiction of a black-bellied plover decoy by Anthony Elmer Crowell (1862-1952) of East Harwich, Cape Cod. Second place went to Peter Baedita of Marlboro for his painting of a bufflehead drake decoy carved by Joe Lincoln. Third place went to Racket Shreve of Salem for a black duck by Charles Hart; and honorable mentions went to Gary Murdock of Plympton for his bufflehead drake and to Racket Shreve for his painting of a dowitcher decoy. The paintings were exhibited next to the exhibition *Tollers and Tattlers: Massachusetts Decoys, 1840-1940* and included a complete set of carved miniatures of the winning decoys from preceding years by Bruce Kingsbury of Wayland, Massachusetts.

Men's Lives, October 10 to April 16, 1992

This special exhibition in the Gallery of Maritime Arts conveyed the lives of working fishermen from Long Island's South Fork through a collection of photographs, the work of several artists in the early 1980s. The traveling exhibition was organized by Adelaide de Menil to honor a fast disappearing way of life. The community of fishermen, now only a hundred people, find their calling threatened by pollution of fishing grounds, tightened governmental controls, and soaring land values.

Sailing for Pleasure: The History of New England Yachting,

November 7, ongoing

This new permanent installation traces the colorful history of pleasure sailing in New England from its origins in 1816 with the launch from Salem of George Crowninshield, Jr.'s *Cleopatra's Barge* to modern-day racing. Featured are many new additions to the Museum's collections such as a one-design Brutal Beast and a 23-foot Crocker-designed Stonehorse Jr., the gift of Mr. and Mrs. Timothy A. Ingraham. In a separate area, the Crowninshield Gallery off East India Marine Hall, the collection relating to America's first yacht, *Cleopatra's Barge*, has been reinstalled. In the main exhibit the early years of yachting are documented through oil paintings and rigged models of period boats, contributions to the evolution of yacht design are represented by the plans and models of prominent Boston and North Shore yacht designers, and the role of local clubs in making yachting and cruising successful sports in New England are documented through trophies and photographs.

Ningyo: Dolls of Japan, November 21 to January 31, 1992

Sponsored by the Japan Foundation and the Japanese Consulate in Boston, this exhibition of contemporary dolls exemplified the vitality of traditional crafts in modern Japan. Today, doll-making in Japan has attained the status of an art, constituting a separate genre within the field of handicrafts. This exhibition highlighted the artistic world of dolls and offered insight into Japanese culture by grouping the dolls according to events in the Japanese calendar and their method of manufacture, design, and regional characteristics.

LOANS TO OTHER MUSEUMS

During 1991 more than seventeen museums around the country exhibited objects from the Peabody Museum's collections. Among these were the Metropolitan Museum of Art in New York, the Art Institute of Chicago, the Anchorage Museum of History and Art, the National Museum of Sport in Indianapolis, Boston's Museum of Science, the Hull Lifesaving Museum, and the Custom House Maritime Museum in Newburyport. *Meiji Crafts from Across the Sea*, the very successful exhibition organized by the National Museum of Ethnology in Osaka and the Peabody, traveled to Tokyo where it was sponsored by the new Edo-Tokyo Museum and Tokyo Renaissance from March 16 to April 14. The exhibition *Embodied Spirits: Ritual*

Carvings of the Asmat, which was originated by the Peabody Museum, left Salem in March for a national tour. The exhibition was shown at the Bell Museum in Minneapolis during the spring and the New Orleans Museum of Art in the summer.

COLLECTIONS MANAGEMENT AND RESEARCH

The Copeland Collections: Chinese and Japanese Ceramic Figures by Associate Curator of Asian Export Art William R. Sargent was published this year. The book, a study of Asian export ceramic figures, is based on the most important collection of its kind in private hands, which is a promised bequest to the Museum. Mr. Sargent's study is the first on the subject.

In June the Museum was awarded \$461,000, the largest federal grant it has yet received. The National Endowment for the Humanities National Heritage Preservation grant will go toward a \$1 million project to improve storage of the Museum's internationally important Native American collection and will support construction work and staff, including two new staff members, to work on three objectives: consolidating artifacts from several environmentally uncontrolled locations into three centralized areas that will be renovated specifically for the collection; compiling a photographic inventory and upgrading catalogue data, and assessing the conservation needs of each artifact. The three-year project is being directed by Conservator William Phippen. Rebecca Larsen joined the Conservation Department in August as Project Assistant and, supervising a new group of volunteers and interns, began the two-year program of collections management activities related to the inventory of the Native American archeological, lithic, and ceramic collections.

In September, the CONSERVATION DEPARTMENT was awarded a \$25,000 Institute for Museum Services Conservation Project Grant, part of a \$73,000 project for the conservation survey of the Ethnology Department's Asian collections. The project will facilitate collections care and exhibit planning, especially for the new Asian installations in an expanded and renovated Weld Hall. Christy Jones was hired as a Project Assistant in the Conservation Department to work on the survey. Both projects include the entry of extensive conservation data into a computerized data base, which will significantly improve collections management for the Archeology and Ethnology departments.

During 1991, paper conservator Pam Peterson completed treatment of four Audubon prints from the Peabody Institute collection, which were framed and exhibited at the Institute. Tody Cezar, a new Conservation Department intern, began cleaning and backing removal work on fifty of the prints from Volume One. For the exhibition *Sailing for Pleasure*, paintings of the yachts *Sappho*, *America*, *Vigilant*, and *Raven* underwent complete conservation treatments. In addition, portraits of both Benjamin and George Crowninshield received extensive treatment before being reinstalled in the renovated *Cleopatra's Barge* galleries. Conservator William Phippen began a complex analysis and treatment of a rare eighteenth-century Chinese export scene of the Canton factories done completely in carved ivory. The project was presented in slide lectures to both the New England Conservation Association and the Asian Export Art Department Visiting Committee. The Boston firm of Robert Mussey, Inc., completed work on an Indian secretary made for the British market. This remarkable piece of furniture, ca. 1700-20, is inlaid with engraved ivory in the manner of work traditionally associated with Vizagapatam on the east coast of India. Work included replacement of missing ivory, ebony, or teakwood moldings and cleaning of silver fittings. The completed piece, restored to its former grandeur, is now on view in the Indian Colonial Decorative Arts gallery.

The PHILLIPS LIBRARY served 749 patrons in 1991. Researchers came from twenty-five states, five Canadian provinces, and from Ethiopia, Bangladesh, England, South Africa, Sweden, Japan, Holland, France, American Samoa, and the erstwhile U.S.S.R. As is the case every year, the subjects of research conducted in the Phillips Library were far ranging. Some recent topics were featured in a *Register* article in 1991. Several writers used the library to research the historic background for works of fiction. Trade between the United States, especially Salem, and various parts of the world was a common subject. Several biographers used the library's extensive manuscript holdings. The chart collection supported research into changing coastal structures. And of course, researchers into family history and ship historians formed a large part of the readership.

The Phillips Library prepared and contributed twenty-eight of its manuscript collection registers to the National Inventory of Documentary Sources (NIDS). These collection registers, along with registers and finding aids from archives around the United States, have been microfilmed and indexed by NIDS, then made available to

research libraries all over the world. NIDS is one of the most important general research tools for scholars working with manuscripts in the U.S. and includes federal, state, local, and historical society collections, as well as the manuscript holdings of the Library of Congress. Twenty-six of the library's collection registers were contributed to the Library of Congress for inclusion in the latest edition of the National Union Catalog of Manuscript Collections (NUCMC). This means that the collections contributed by the Phillips Library can now be consulted on-line throughout the United States and internationally. Volunteers completed the numbering of the maritime history manuscript collections during the first half of the year. This standard archival practice makes manuscript collections easier to find, frees up wasted space between existing collections, and provides verification that the items listed in our collection inventories match what is on the shelves.

The NATURAL HISTORY DEPARTMENT sent the complete set of limestone fossils collected at Nahant by John Sears in 1887 to the University of Iowa. The fossils are of *Hyolithes* and *Orthotheca*, prehistoric microscopic organisms that once lived on the European side of an ancient Atlantic Ocean. When the present Atlantic formed, slightly to the east, these fossils were on the west side. Today these mysterious Cambrian critters have names that will be familiar to Museum members: *Hyolithes searsi*, *Scenella robinsoni*, and *Hyolithes princeps* variety *Pingreei*. Scientists from different parts of the country will meet in Iowa City to examine and document the Museum's oldest import objects during the spring of 1992. Identifications were brought up to date according to current nomenclature for a group of ecologically important wetland plants from the Robinson Herbarium. This pondweed collection was put together by John Robinson working with Charles E. Faxon in 1875 and includes specimens collected locally by William Oakes in the 1840s. The fifty-six specimens of sixteen *Potamogeton* species were reviewed by Dr. C. B. Hellquist of North Adams State College.

The Museum continued to play a leadership role in Salem Sound 2000, under the able guidance of Curator Rob Moir. This initiative was described in a cover story of the *Boston Globe*, North Weekly section: "To help protect and restore the environment and economic health of the Sound, a year-old organization, Salem Sound 2000, aims to bring together business, government, scientists and citizens from the six shore communities to view the area as a biological ecosystem

and to act as a cooperative public-private partnership." Salem Sound 2000 was recognized by an inaugural grant from the Massachusetts Environmental Trust and financial contributions from New England Power, South Essex Sewage District, New England Biolabs, and the Salem Partnership. Most of the funds, with considerable in-kind support from the Museum, went towards a day-long symposium on Salem Sound which featured Dr. Peter Larsen, senior scientist at the Bigelow Laboratory for Ocean Sciences, and Kevin Gildart, assistant to the director of Bath Iron Works.

Under a National Endowment for the Humanities Exhibition planning grant, the ETHNOLOGY DEPARTMENT continued preparation for *The Arts of Life in Asia*, the exhibition being developed for the new expanded and renovated Weld Hall, including galleries for Japan, China, India, and Korea. Guest Curators Dr. Robert Sayers and Ms. Nancy Berliner, for Korea and China respectively, each spent several months continuing their collections research, selecting objects and preparing explanatory texts. During the year, numerous researchers from around the country and the world, including Oklahoma, Hawaii, British Columbia, Japan, Oman, Korea, and Ethiopia, came to study ethnographic collections for various research projects and for exhibition planning. Curator Susan S. Bean took advantage of a sabbatical to continue her research and writing on commercial and cultural encounters with India in the age of sail using the Museum's uniquely rich collections.

Collections Manager Cynthia Cort, with volunteer assistance, entered thousands of objects in several collections, including those from Bhutan, Tibet, India, Korea, China, mainland Southeast Asia, and Arabia, into a computerized data base that will enable curators and researchers to identify and locate types of objects far more quickly and without disturbing the collections in storage. A complete inventory of the Arabian and Zanzibar collections was undertaken in preparation for research and development of an exhibition on Oman and its nineteenth-century trade with New England. These collections management projects, as well as ongoing cataloguing, were assisted by a group of loyal and hardworking volunteers and by three interns who served in the department during the year: Kathleen Carsia, a graduate of Skidmore College, Liza Delin from Oberlin College, and Jacqueline Panko from Amherst College.

An ongoing project to enhance the existing Japanese and Pacific installations in Weld and East Halls was begun this year. In order to

preserve collections for future research and exhibition, some objects that are especially sensitive to light and exposure have been removed from display and replaced with objects from the collections in storage. At the same time explanatory texts and labels for many of the cases are being rewritten in order to help visitors understand the cultural and historical significance of the objects on view. Recently acquired computer and laser printer equipment has made it possible to produce exhibit labels in the Museum.

In the PHOTOGRAPHY DEPARTMENT collection management continued on two fronts in 1991. Over 3,500 photographs were transferred to the new, smaller format to accommodate the filing system. Since the transfer process began, over ten years ago, more than 40,000 photographs have been processed. In another ongoing project, the frequently consulted ethnographic photo albums stored in the Phillips Library, which had begun to show effects of many decades of use, are being xeroxed for study purposes so that handling in the years to come will be reduced. With the help of a Conservation Department volunteer, three Photography Department volunteers have photocopied each image in over eighty albums, as close to its original size as possible. In addition, each image was reduced in size to fit our photo filing system; the full size photocopies are stored in notebooks, arranged exactly as they appear in the original albums. A researcher is now able to access all of our photographic images of China, Japan, India, Africa, etc., much more quickly and without having to handle the original albums.

The ASIAN EXPORT ART DEPARTMENT has continued the practice of placing important new acquisitions on view. Two window cases in the Bartlett Gallery display Mrs. Lamot du Pont Copeland's recent donations of Chinese and Japanese ceramic figures. Several rare examples from the Elizabeth McCall Cain collection of Chinese export teapots incorporated into the Bartlett Gallery displays have also added much interest. At the request of the Special Exhibit Committee of the Ellis Memorial Antiques Show, the Ethnology and Asian Export Art departments worked with Committee Members to provide this year's featured display of garden ornaments. This exhibit elicited much favorable comment and gave visitors a greater awareness of the breadth of the Peabody's collections.

The Asian Export Art department formed an Advisory Committee of scholars and collectors whose interest and expertise in

the field of Asian Export Art will be helpful to the department and will advance appreciation and understanding of the field. Sixteen individuals here and abroad accepted invitations to join. The department provided an all-day seminar for Sotheby's American Arts Program: Associate Curator William R. Sargent gave talks on Chinese export painting, furniture, and ceramics, and Curator Dr. H. A. Crosby Forbes spoke on Chinese export silver. Dr. Forbes researched the history and provenance of the Museum's recently acquired painting of a nineteenth-century Manila trading house that proved to be the headquarters of Peele, Hubbell and Co., the largest and earliest American export firm in the U.S.-Philippine trade, one of whose founding partners was Jonathan Willard Peele of Salem. In the course of his research, Dr. Forbes discovered a companion view of the Peabody's painting of this firm, still in the possession of Peele's collateral descendants. Further research identified a third hitherto unrecognized view of the Peele firm in another painting in the Peabody Museum collection. This view appears as a vignette in the so-called "name painting" of William P. Pearce, by the Philippine artist Jose Lozano. An uncannily superb copy of an important gouache "bird's-eye" view painting of Canton, ca. 1800, was reproduced by Polaroid for Governor William Weld to present as an official gift from the people of Massachusetts on his visit to China.

The department provided projects for several college and post-graduate interns. Samuel Crocker, a student in the Harvard University Extension Program in Museum Studies, assisted in the cleaning of an elaborately carved Japanese export chair and photographed and matted the collection of Indian paintings on mica. Joshua Mackay-Smith, a graduate of Swarthmore College, researched and added information to the catalogue of Chinese armorial porcelains. Eric Westerberg did research on the Japanese export artifacts collection for future exhibits. Patricia M. Grove, also an intern from the Harvard University Museum Studies Program, researched and catalogued new accessions. Volunteer Josephine Carothers helped in the reorganization and cataloguing of over 450 Chinese pith paper paintings transferred from the Maritime History Department and in the cataloguing of the Cain teapot collection.

In the MARITIME HISTORY DEPARTMENT collections management programs continued with the help of many loyal volunteers. The maintenance and repair of models, nautical instruments, tools, charts, and plans proceeded, as well as the cataloguing of new gifts and

researching responses to inquiries. This year efforts were largely directed toward the new yachting exhibition, especially the repainting and rerigging of *Bessie*, the 23-foot Stonehorse Jr., which took over 350 volunteer hours, and also the restoration of the Brutal Beast, the Weld companionway, and the polishing of the binnacle and wheel from Kaiser Wilhelm's yacht *Meteor III*.

In the ARCHAEOLOGY DEPARTMENT Dr. Jeffrey Brain and John Grimes researched area collections in preparation for the upcoming exhibit *We Claim These Shores: Native Americans and the European Settlement of Massachusetts Bay*, to open in April 1992. In August, Dr. and Mrs. Frederick West, together with their children Nicholas and Sophie West, John Grimes, Dr. Mary Lou Curran, and Dr. Jeffrey Brain conducted an exploratory excavation at the Woolley site in South Harpswell, Maine. The excavation represents the first season of an ongoing field program for the Museum. Recovered artifacts and animal remains will help researchers shed light on the late pre-European cultures of the region. The project was made possible through the cooperation of Dr. Arthur Spiess of the Maine Historic Preservation Commission.

STAFF ACTIVITIES

Director Peter Fetchko travelled to Tokyo in March, along with Trustee Joseph D. Hinkle and staff members John Grimes and Keiko Thayer, to attend the opening of our loan exhibit of over 1,200 artifacts from the Edward Sylvester Morse Collection held at the Tokyo Trade Center, curated by the new Edo-Tokyo Museum and sponsored by Tokyo Renaissance. Mr. Fetchko travelled to Amherst to do an American Association of Museums' Assessment of the Pratt Museum and to Solomons, Maryland, to serve on a panel at the annual meeting of the Council of American Maritime Museums. He spoke to a number of organizations during the year, including the Topsfield Rotary Club, The Friends of the Blunt White Library of Mystic Seaport, the Chamber of Commerce, and the Hamilton-Wenham Business Council. He also spoke at Boston City Hall on the occasion of King Kamehameha Day in June. Mr. Fetchko published an article on Edward Sylvester Morse, entitled "A Yankee's Visit to Meiji Japan," in the winter issue of the *Japan Quarterly*.

Associate Curator of Maritime History Daniel Finamore spoke at

the annual Conference on Historical and Underwater Archaeology in Richmond, Virginia. He participated in a panel with Peter Fetchko on maritime exhibit development at the Council of American Maritime Museums' annual meeting in Solomons, Maryland, and was appointed to CAMM's archaeology committee. He also attended the annual Yachting Symposium at Mystic, Connecticut. Mr. Finamore was appointed News Editor of the quarterly maritime history journal *The American Neptune*. He wrote the historical introductory chapter to the Museum's catalog of the exhibition *Boudin: Marine Impressionist Paintings*. Curatorial Assistant Lyles Forbes attended the annual Yachting Symposium in Mystic, Connecticut. In April he presented a talk on the Chesapeake Bay Racing Log Canoes to the Traditional Small Craft Association. He attended the annual conference of the North American Society of Oceanic History in New York City.

In May Librarian/Archivist John Koza received the Master of Science Degree from Simmons College Graduate School of Library and Information Science and was admitted to the Academy of Certified Archivists, the national organization for certifying professional archivists. Mr. Koza attended the third annual Maritime Librarians Conference at the New Bedford Whaling Museum. Mr. Koza presented his talk on early shipwreck narratives to a number of local groups.

Curator of Natural History Rob Moir was elected to the Board of Directors of Save the Harbor/Save the Bay, an organization dedicated to the restoration and protection of Boston Harbor and Massachusetts Bay. He continued to serve on the Massachusetts Secretary of Environmental Affairs Advisory Group on Environmental Education (SAGEE) and to work with the Salem Partnership on waterfront and environmental issues. He also served as President of the Essex County Ornithological Club. *Oceanus Magazine* of the Woods Hole Oceanographic Institution published a letter on Nathaniel Bowditch and marine education by Mr. Moir. His article on Massachusetts waterfowl decoys appeared in *Ducks Unlimited News*. Mr. Moir presented a lecture to the University of New Hampshire Sea Grant Program in February, led a pre-school teacher's workshop in March, and presented a lecture at the Swampscott Town Library in June. Mr. Moir attended the Massachusetts Environmental Education Society Conference, the New England Environmental Conference at Tufts University, the sixth annual Boston Harbor and Massachusetts Bays Symposium, and the New England Museum Association Conference. He represented the Museum at the Association of Science and

Technology Centers Annual Meeting in Louisville, Kentucky.

Curator of Asian Export Art Dr. H. A. Crosby Forbes and Associate Curator William R. Sargent attended the symposium of the American Ceramic Circle in New York. Dr. Forbes continued to serve as a Trustee of the American Ceramic Circle and to provide book and exhibition reviews for the ACC's newsletter. Mr. Sargent served as Vice-President of the American Ceramic Circle and Program Coordinator of its 1991 meeting in New York City. In conjunction with the Antiques Department of Shreve, Crump & Low, Boston, Dr. Forbes and Mr. Sargent presented lectures in a series on Chinese export art. Mr. Sargent gave numerous other lectures outside the Museum, in New York to the Colonial Dames on "The China Trade during the Federal Period"; in San Francisco to the San Francisco Ceramic Circle on "Chinese Export Porcelain at the Peabody Museum of Salem"; in Paris at Les Amis de Musée Nationale de Céramique du Sèvres on "A Legacy of Imitation"; in Boston to the International Chinese Snuff Bottle Society on "Asian Export Snuff Boxes in the Peabody Museum of Salem"; and in Toronto at the Gardiner Museum on "Yixing Ware and Its Influence on Western Ceramics." He also lectured on the Copeland collection to the Oriental Ceramics Society Annual Meeting in London, to the San Francisco Ceramic Circle, and to the China Students' Club in Boston. Mr. Sargent contributed an article, "European Ceramics and Chinese Porcelain Decorated in Europe at the Peabody Museum of Salem," to *Ars Ceramica*. For the 1991 Peabody Museum of Salem Antiques Show catalogue he wrote "Assorted Dolls and Images: Ceramic Figures in the Copeland Collection." Mr. Sargent also served as Chairman of the Board of Directors, the China Students' Club of Boston, and as a member of the Selection Committee for Attingham Summer School.

Chief Curator and Curator of Ethnology Dr. Susan S. Bean continued to serve on the boards of directors of the Textile Society of America and the American Ethnological Society. She attended meetings of the American Ethnological Society, the American Anthropological Association, and the New England Museums Association. Dr. Bean spoke on the Museum's early collecting at Brown University in the Anthropology Department's lecture series, on the Museum's nineteenth-century collection from eastern India at the annual meeting of the North American Bengali Association, and on early U.S. trade with India at the Bellinger Textile Symposium. Her article "Cold Mine," on the Boston ice trade with India appeared in *American Heritage* magazine and a review, co-authored with Dr.

Shepard Krech III, Director of the Haffenreffer Museum, of the Harvard Peabody Museum's new North American Indian Hall, appeared in the *American Anthropologist*.

Museum Photographer Mark Sexton attended a conference in New York on electronic imaging, sponsored in part by Eastman Kodak.

In the Archaeology Department Dr. Frederick West and Dr. Mary Lou Curran continued analysis of the Denali sites materials recovered in the Tangle lakes region of Alaska. Dr. Jeffrey Brain, Senior Research Associate in the Department, spoke on the effects of the De Soto expedition on Native Americans at the Congreso Internacional at Caceres, Spain.

Daisy Nell Coffin joined the Education Department to fill the long-vacant position of Museum Educator/Special Projects Coordinator. Education Department Director Catherine Degnon received partial support to attend the three-day seminar "Museums 2000: Toward More Inclusive Institutions," held at the Children's Museum, Boston, in June. Also in June, Museum Educator/Programs Coordinator Polly Hubbard attended a one-day workshop "Open to All: Reaching Diverse Audiences," sponsored by Museums of Boston. Other professional development activities by department members included Ms. Coffin's attending outreach workshops at the fall meeting of the New England Museums Association and different staff members' participating in several Museum Educators Roundtable meetings in the Boston area.

Design Director Frederick MacDougall Johnson travelled to California, with representatives from the Schwartz and Silver architectural firm, to study full-scale reproductions of a traditional Japanese tea house and a Kyoto merchant house built by the Yasuimoku Komuten Company with hopes of including a similar reproduction in future Weld Hall renovations. Mr. Johnson was also interviewed by several Harvard University Extension School Museum Studies students on the development, planning, and installation of the Museum's *Maritime New England* exhibit.

EDUCATIONAL PROGRAMS

The EDUCATION DEPARTMENT continued to offer to the public a wide array of programs, school classes, Museum-sponsored trips, docent training classes, and Museum tours. In 1991, more than 30,800

visitors participated in educational programs offered by the Museum, up slightly from 1990. More than 9,500 students, from preschoolers through college age, attended one of the forty-one different gallery classes taught by Museum educators, and 4,000 students and chaperones were introduced to the Museum on special docent-led tours. Docents also guided more than 10,600 other visitors, primarily adults, on one of the three general tours offered to the public (History and Highlights, Maritime New England, and Asian Export Art). Guided tours for drop-in visitors were offered for the first time this year at 11 am during July and August in addition to the 2 pm tours offered year round.

The Education Department embarked on several new programs in 1991. Most far-reaching was the June MimiFest, a weeklong series of maritime programs designed to complement the interdisciplinary math-science "Voyage of the Mimi" curriculum used in schools nationwide. More than 2,100 students and teachers from across New England participated at the Museum; additional programs were cohosted by the Salem Maritime Site, House of Seven Gables, and aboard the 72-foot ketch *Mimi*, docked at Pickering Wharf. MimiFest activities included a Museum-sponsored workshop, attended by fifty area teachers, who are continuing collaborative efforts with staff. In 1991, the Education Department also introduced three new gallery classes for school groups—Maritime Folk Arts and Music, Climates and Cultures, and Introduction to Archaeology—and created a series of five distinct hands-on programs for afterschool youth groups and children's birthday party celebrations. The Climates and Cultures and archaeology classes were initially developed and tested with the Phoenix School in Salem. The Museum continued its strong relationship with the fifth-grade classes of Peabody. The Museum collaboration with the Spar and Spindle Girl Scouts Council continued to grow in 1991; in November educator Ellen Soares held a special workshop to introduce new troop leaders to the Museum and its workings and the "What Is a Museum?" badge program. Other workshops led by education staff introduced nursery and kindergarten teachers to the Museum's programs for young children. The Education Department also continued its special collaborations with education staff at four other museums in Salem to promote the city and institutions to teachers and other educators; through this group the Museum's educational programs were presented at several New England professional development conferences for teachers. The Education Department also received assistance from Dr. Victoria

Kelly in researching Asian resources for future educational programs and classes concerned with this geographic area.

Programs offered to the public reflected the full scope of the Museum's collections. Different formats also reflected the different needs of the many audiences the Museum seeks to serve. The Museum hosted more than a dozen day and evening special events that attracted more than a hundred visitors each, including lectures in the winter Modern Odysseys and spring Contemporary China series, the all-day "Enduring Traditions" celebration of Indian culture in March, a Museums of Salem Scavenger Hunt held during April school vacation week, harbor cruises of Salem Sound in July, "Flashlight Tours" of the Natural History galleries at Halloween, and the "WinterFest" holiday celebration in December. There were four widely attended exhibit openings in 1991: *Boudin: Impressionist Marine Paintings*, *Men's Lives*, *Ningyo: Dolls of Japan*, and *Sailing for Pleasure*. The annual meeting and yachting lecture that opened *Sailing for Pleasure* in November broke opening records with more than 650 guests.

The publication of new books on China trade themes by Associate Curator of Asian Export Art William R. Sargent and by Honorary Curator Carl Crossman occasioned two special evening lectures. On natural history themes, the Museum cohosted several lectures with the Essex County Ornithological Club, as well as one with the Manomet Bird Observatory of Cape Cod, and cosponsored a major symposium with Salem Sound 2000 on environmental issues connected with regional watersheds. The public also responded well to more specialized programs. The seventeen day lectures and gallery talks given by Museum staff and outside experts explored such Museum-related topics as Korean pottery, royal palaces in China, the Hawaiian hula, *ikat* weaving in India, the growth of New England coastal towns, scientific and merchant voyages in the nineteenth century, and duck decoys. Some of the day lectures were repeated for evening audiences. The Museum also hosted two courses for adults, a hands-on course in decoy carving and a lecture on architectural influences of the China trade.

In addition to special events and lecture programs, the Education Department organized three kinds of family and children's programs: Sunday Family Performances, where musicians, actors, dancers, and storytellers performed for audiences of all ages; Saturday Family Programs, when children were introduced to the Museum collections through hands-on activities; and Vacation

Programs, similar to the Saturday programs. In 1991, the Sunday performances were organized into three series: Marine and maritime connections were celebrated through puppetry and song; Asian connections through Chinese tales, classical Cambodian dance, and puppet theater from across the continent; and connections to the Caribbean through calypso music from the Antilles and folktales from the Bahamas. The Saturday and vacation activity programs encompassed themes as diverse as the collections, from trees and leaves to Chinese New Year to navigating by charts and games from around the world. For the first time this year the department also offered an activity program during the December vacation week; demand was so great that staff ran the program, which was on Japanese dolls to coincide with the loan exhibit, three times.

The Museum expanded its offerings of off-site trips in 1991; in addition to the traditional morning walks, day trips to other museums and cultural sites, and an annual fall overnight trip, in May the Archaeology Department offered a Saturday field trip around Essex County and in July the Museum organized three environmental excursions around Salem Sound aboard the research vessel *Enviro-Lab II*. The seven Natural History department walks, organized by curator Rob Moir, focused this year primarily on Peabody and Salem but included a mushroom foray into Boxford woods with Rod Tulloss. The Museum's nine day trips included the Herreshoff Museum in Rhode Island, research institutions in Woods Hole, the Massachusetts Maritime Academy on Buzzards Bay, Mystic Seaport in Connecticut, and museums decorated for the December holidays in Concord, Massachusetts. The Museum also sponsored a very successful four-day excursion in October to museums and historic sites in the Middlebury/Shelburne area of Vermont. The trip also included stops at the Hood Museum in Hanover and the St. Gaudens Museum in Cornish, New Hampshire.

The Education Department continued its monthly docent training sessions for docents. In addition to sessions led by Museum curators, the education director, and the special projects coordinator, the docents heard special presentations by former Peabody Museum educator Mary Malloy on Salem trade with the Northwest, Nancy Berliner on Chinese customs, and Dr. Victoria Kelly on nineteenth-century Japan. Nearly thirty docents participated in the summer seminar, *Cultures in Conflict*, concerned with Native American issues, which included a special talk and demonstration by Native Americans Frank and Beverly Greenhalgh of Lowell. In addition, from January

to March, eleven docents participated in an intensive eight-session training course in Asian Export Art led by curators Dr. H. A. Crosby Forbes and William Sargent that enables them to lead one-hour tours of the Asian Export Art collections.

Finally, the Education Department continued to provide services to the entire museum community through its volunteer recruitment, training, and placement program. In 1991, 34 new volunteers and interns offered their skills and dedication to the Museum, keeping the volunteer staff level at about 240. In addition to orientation and behind-the-scenes sessions for new volunteers, the Education Department, along with volunteer Diane Cushman, coordinated five Brown Bag lunches following noon lectures to afford all volunteers, staff, and presenters a chance to meet. In April, volunteers were invited to attend a special National Volunteer Week program sponsored by four Salem museums; the program, held at the Essex Institute, previewed issues surrounding the 1992 tercentennial commemoration of the Salem witch trials. And in May, trustees and staff hosted the Annual Volunteers' Luncheon to honor all the volunteers for the 21,037 hours they gave to the Museum.

ACCESSIONS

Longtime friend of the MARITIME HISTORY DEPARTMENT and trustee of the Peabody Museum Francis Lee (Pen) Higginson, Jr., passed away in 1991. The remainder of his collection of steamship material was added to the extensive collection he has built at the Museum. The bequest includes more than 400 lithographs, posters, engravings, and original art on paper. Also included in Mr. Higginson's gift are materials relating to rowing, a reflection of his long association with and love of the sport. Mr. Higginson thoughtfully left provision to acquire a series of oil paintings by the British artist Derrick Smoothery, which will illustrate important steam vessels not otherwise represented in the Museum's collection.

Nineteen ninety-one was an extraordinary year for accessions in the Maritime History Department. Among the most notable new accessions were three additions to the Wheatland collection of Roux paintings: the bark *Jeune Edouard* by François Roux, 1857, given by Mrs. Martha W. Lunt; and the French ships *Mon Plaisir* by Antoine Roux, 1819, and *Achille C. Bernabo*, 1858, by François Roux, both given by Mr. David P. Wheatland. In addition, two oils by the well-known

Liverpool port artist Samuel Walters were donated. One, the dramatic *Burning of the Ocean Monarch*, was given by Mr. Fritz Gold, and the other, the ship *Ocean* entering Liverpool Harbor, was received from the heirs of the estate of Henry Tereshkow. A Winslow Homer watercolor, the *Spanish Club and Palace, Santiago de Cuba, 1885*, only the second work by Homer to be incorporated into the Museum's collection, was donated by Mr. Charles A. Coolidge, Jr. From the estate of Frances H. Wendt the Museum received a handsome oil of Boston harbor by George Curtis, the very first in the collection, which coincidentally arrived just as a decision was made to host a loan exhibition of George Curtis's work in 1993. An intriguing Chinese oil rendition of the Civil War battle between the U.S.S. *Kearsarge* and the C.S.S. *Alabama* was received from the heirs of James Cook Trumbull and Mary Ropes Trumbull. This painting illustrates the Chinese artist's talent for copying Western print images.

A number of outstanding portraits were also added to the collection. Mr. William Sabine, Jr., gave a portrait of Nathan Robinson, painted by James Frothingham in 1822. Mrs. Leverett Saltonstall gave a splendid portrait of Eleanor Brooks, 1890, by John Singer Sargent. This oil joins a remarkable collection of Saltonstall family portraits largely exhibited in the reading room of the Phillips Library. The heirs of Stephen Wheatland donated a pair of portraits by the Chinese artist Spoilum, ca. 1800. They depict Captain Richard Wheatland and his wife, Martha Goodhue Wheatland. Mrs. Wheatland's portrait is of particular interest, as it was probably copied by Spoilum from an American miniature brought to Canton by Captain Wheatland. Another pair of portraits was given by Mr. and Mrs. Francis W. Peabody. These works, of Captain Thomas Shippard and his wife, Mercy Lee Shippard, were painted by the Boston portrait artist Joseph Badger in the eighteenth century. Two portraits were reunited by Mr. Eustace B. Chapman's gift of a superb painting of William Henry Low, Sr., which joins the portrait of Abigail Knapp (Mrs. William Henry Low, Sr.) by George Chinnery, given to the Museum in 1983 by the estate of Elma Loines. An important group of prints was received from Dr. H. A. Crosby Forbes and Mrs. Grace P. Forbes. The Forbes' gift consists of original work as well as a significant selection of engravings, aquatints, and lithographs by western artists that illustrate important scenes in China and Japan, as well as American city views and ship portraits. The collection includes an oil portrait attributed to Lamqua, ca. 1850, of Frederick Dumaresq, son of Philip Dumaresq of Boston, who worked for Russell

& Company in China. A watercolor portrait of a Maori warrior by Major General Horatio Gordon Robley (1840-1930) was given by Mr. Mark A. Blackburn.

Mr. Russell W. Knight continued to provide support and encouragement to the Maritime History Department. This year he donated a watercolor by Racket Shreve to the Museum's collection. The painting depicts the fishing schooner *Effey M. Morrissey* in Gloucester Harbor. Mr. Knight also added another Gordon Grant etching to our collection of this artist's work. From Mr. and Mrs. Leonard Bicknell came the author and lecturer Edward Rowe Snow's collection of artifacts and memorabilia relating to sea adventures and disasters. The new collection includes such diverse items as nameboards from local shipwrecked vessels and the purported skull of pirate Captain William Kidd. Also received this year were a magnificent cased pair of flintlock pistols dated 1814 and inscribed with the owner's name "R. D. Shepherd" (Rezin Davis Shepherd). The pistols, a gift of the Honorable William Saltonstall, complement a portrait of R. D. Shepherd, which hangs in the Museum's library. Mrs. George A. Davis gave a fine eighteenth-century paymaster's chest from the collection of the late Barton Jacobs Thompson.

The opening of *Sailing for Pleasure* inspired a number of donors to make gifts of yachting material to the Museum. A trophy presented by Sir Thomas Lipton to the Eastern Point Yacht Club in 1928 to promote Sonderklasse racing was donated anonymously in memory of Arthur G. Leonard. Mr. John Winchester, Mr. William Barton, Mr. George G. Loring, and John G. Alden, Inc., all donated models for the exhibition. Miss Ruth R. Ropes gave four Corinthian Yacht Club prizes which she won in the 1920s. Mrs. Richard D. Fay gave the sextant used by the navigator on the J-boat *Yankee*.

A number of significant purchases were made this year. An important Liverpool pitcher inscribed "Israel Morril, Salisbury" with the image of a ship and "The Shipwright's Arms" was acquired with Maritime History Department acquisition funds. This pitcher is a companion to a Salisbury jug already in the Museum's collection. Such reunions are seldom accomplished. In anticipation of an exhibition on the American sailing navy, the department acquired two American silver spoons inscribed "Sloop Providence." *Providence* was active in the Continental navy and was commanded by John Paul Jones. Also acquired for the navy collection was a silver mint julep cup inscribed "Presented by the citizens of Boston to Cmdr O.H.

Perry" from a set of twelve originally given to Perry upon his victory on Lake Erie. The cup was acquired from a descendent of Commodore Perry. With the assistance of a supplemental donation, the Museum acquired a number of items associated with James Perkins Sturgis (1790-1851), a partner in Russell and Sturgis at Manila and Macao, a handsome pair of cased pistols by Deanes, London, a cased black-powder double-barrel shotgun by Samuel Nock, London, and a short sword inlaid with gold.

The collection of historic steamship material received an important addition through a combination gift and purchase from Sam and Katalin Schaefer. The original drawing of the steamboat *Massachusetts* by its builder, William Dodge, ca. 1817, and the Massachusetts Steam Navigation Company stock certificate, which had been loaned for the steamship exhibition, are now part of the Museum's collection.

During the course of the year, the ASIAN EXPORT ART DEPARTMENT received more than 463 accessions from all sources. Among these the number of gifts increased almost ninety-five percent over last year, undoubtedly in large part because of changes in the tax law with respect to art works.

The department was particularly fortunate this past year in receiving several important collections of export ceramics. The Elizabeth McCall Cain Collection of Asian export teapots (see *The Register*, Fall 1991), built during the years 1944 to 1973, and one of the most important private collections of its kind ever assembled, adds greatly to the strength of the department's ceramic holdings. The Department was also delighted that Mrs. Lamot du Pont Copeland has donated all fifteen Chinese ceramic figures presently on loan and exhibited in the semi-circular display areas between the Garden and the Bartlett galleries. In celebration of the Museum's publication of the catalogue of her collection, Mrs. Copeland donated another thirteen pieces from her collection that are illustrated in the catalogue. Mrs. Robert Lee Wolff presented a group of twentythree Chinese export porcelains carefully collected over many years, including several new forms. A seventeenth-century transitional hookah base, decorated in underglaze blue, is the first example of this important form in the collection. From the estate of Elisabeth S. Whiteside came a collection of fifteen ceramic objects—eight Chinese, two Japanese, and five British.

Funds donated anonymously made it possible for the

department to purchase six important Chinese export porcelains. Included were a pair of ewers based on early eighteenth-century European metal forms, with underglaze blue and white floral decoration, that once belonged to Castle Warmelo, the Netherlands, and two rare soup tureens, one based on a rococo tin-glaze Strasbourg prototype, ca. 1760, the other, of cant-cornered oblong form, ca. 1750-60, with a view of porcelain production at Jingdezhen, the great porcelain manufacturing center. The other acquisitions were a liquor decanter, ca. 1760-80, in the form of a smiling Dutchman; a rose palette plate, ca. 1750-60, with a view of the Nieuwe Stadsherberg, the famous Amsterdam quay-side inn; and a pair of very rare vases for the Dutch market, ca. 1735-40, decorated in the style of Cornelis Pronk (1691-1759).

Funds generously provided by members of the Visiting Committee enabled the department to purchase several significant additions to the ceramic collection: a dish, probably made for the Dutch market, dating from the late seventeenth century; a large Chinese export charger, ca. 1720-30, decorated in the Kakiemon style with the so-called "Quail pattern"; a teacup and saucer decorated with a central oval vignette of Philadelphia's Fairmount Waterworks, dated about 1821-30; and a grey stoneware jug overlaid with a pewter design of dragons and Chinese characters, from the late nineteenth or early twentieth century.

The departmental acquisition fund made several purchases possible, including a hexagonal Yixing teapot with gold mounts and pearl-studded gold finial, ca. 1680-1720, and several examples of Chinese export porcelain with underglaze blue decoration. Three examples with ink color decoration (*encre de chine*) were acquired. These included a soup plate with Chinese landscape decoration centered with the arms of the British family of Elwick, ca. 1723—generally regarded as the first export service to be made with ink color decoration. Also in the ink color palette was a plate, ca. 1745, with an elaborate border surrounding a classical scene of a scantily draped male figure evidently confronted with a choice between a standing female representing Virtue and a languorously reclining female representing Pleasure. Also acquired was a set of four plates, ca. 1795, bearing the initials "MV and "CMM," which may have been made for the American market. Two examples with rose palette decoration were also purchased with departmental funds: the first, an octagonal plate made for the British market; the second, a teapot known to have belonged to the artist Sir Joshua Reynolds, ca. 1780.

As in previous years, generous friends have donated important objects from their own ceramic collections to complement the department's holdings. The Museum of Fine Arts, Houston, gave a scallop shell-form dish in the Imari palette, ca. 1730-50. In memory of his late wife, Carolyn Coit Bates, Mr. O. Frederick Bates and his family gave an oval butter dish, cover, and stand with landscape decoration in underglaze blue, ca. 1810, that descended in the Coit family. Mrs. Arthur O. Choate gave an eighteenth-century rose palette plate and an important partial service of rose medallion porcelains. Grace and Crosby Forbes donated five porcelains: three Kangxi examples; a rose Imari palette plate, ca. 1730, formerly in the Harbison collection; a leaf-shaped dish, ca. 1820, derived from the British Church Gresley factory; and a coffee cup based on a French model of the Directory period, 1795-1800. Mrs. Sue Brookhouse Barker Gray donated several pieces from the important service associated with the British opium clipper bark *Red Rover*. Dr. Catherine C. Lastavica presented a large late eighteenth-century stoneware fish bowl with applied polychrome decoration believed to have been brought from Canton by an ancestor, Joseph Coolidge. Mrs. Marjorie Moch presented a saucer for the American market, ca. 1800, with blue enamel and gilt-starred border surrounding the initials "MR" in a wreath. Dr. and Mrs. Edgar J. Moor gave two ginger jars acquired in Hong Kong before World War II, both with their original rattan binding and one with its original contents. Mr. and Mrs. Gordon Morrill gave an important charger with a center scene depicting Dutch shipping in Table Bay, Capetown, South Africa, ca. 1750-60, as well as a dish with orange and gilt floral decoration, ca. 1800, made for the Middle Eastern market. Dr. William Strole donated a dish with familiar mid-nineteenth-century orange and gilt bird, butterfly, fruit and flower decoration that is unusual in having the initials "HW" inscribed on the bottom. Mr. Henry H. Wood, Jr., gave a mid-nineteenth-century box with rose butterfly decoration, which originally belonged to Alfred S. Higgins, owner of the schooner *Indiana*, a vessel seen in Chinese port paintings of the Thomas Hunt fleet at Whampoa.

Four rare and important examples of Japanese export ceramics were purchased with funds donated anonymously. Two of these were made at Arita in the eighteenth century: a teapot with cover and hexagonal bowl decorated in underglaze blue with European-style port scenes in the manner of the Dutch artist van Frytom and a pierced colander and underdish in underglaze blue floral decoration.

Two other pieces were an early eighteenth-century Imari palette coffee pot, probably derived from a Dutch metalware form, and a bottle bearing the initials "HG" for a member of the Dutch East India Company. Mr. and Mrs. David Forbes gave a large pair of fine Kutani urn-shaped vases, ca. 1840-70. Each has a continuous scene superbly painted in orange and gilt of two geese among reeds with a third goose in flight. Ms. Arlene Palmer Schwind gave a twentieth-century souvenir tile of yellow-green glazed stoneware with a molded view of the Seto City Ceramics Company. Mrs. Robert Lee Wolff donated a tall nineteenth-century rouleau-form vase decorated with a water scene in underglaze blue, underglaze red, and green enamel. A mid-nineteenth-century liquor decanter of Hirado porcelain was purchased with department funds.

Significant additions were also made to the collection of European comparison pieces. A Delftware decanter, ca. 1760-80—the counterpart to the Chinese export example mentioned above in the form of a laughing Dutchman on a hilltop—was purchased with funds donated anonymously. A nineteenth-century rose palette teapot from the Samson factory of Paris, France, bearing the owl crest of the Woodley family, was purchased with department funds to complement a cup and saucer from the original Chinese export service already in the collection. Also included in Mrs. Cain's collection was a rare eighteenth-century teapot made at the Lowestoft factory in England with rose floral decoration similar to Chinese export examples. Included among the objects donated from the estate of Elizabeth S. Whiteside were five British ceramic comparison pieces, including a three-piece miniature teaset with underglaze blue landscape decoration in the Chinese style.

Thanks to the generosity of interested donors, a number of textiles were added to the collection. Among the numerous items of early twentieth-century Chinese clothing given to the Museum by Mrs. Theodore Dreier were two pairs of women's slippers and a pair of women's shoes made for export to the West. In memory of Mr. R. Richard Capurso, Mr. Miles A. Fish III gave a woman's robe of black and dark green embroidered silk made in China for export around the turn of the century. A superb uncut roll of brown silk satin, brought from China by Captain A. Bridge of Augusta, Maine, ca. 1840-70, was donated by Mr. E. Donald Davis. Ms. Carol Burchard O'Hare donated a magnificent pair of large embroidered cream-colored silk hangings, ca. 1870. Mrs. Cecilia D. Saltonstall donated a late nineteenth-century silk collar with white on white openwork

embroidery and a late nineteenth-century silk and wool paisley shawl of either Scottish or French manufacture. A mid- twentieth-century robe of heavy cream-colored silk decorated with dragons in couched gold thread, made in Yokohama, Japan, was donated by Mrs. Patricia Washburn and Mr. Christopher M. Weld. Mr. George Lewis gave a pair of grey silk brocade valences with salmon-colored Chinoiserie decoration, possibly of early twentieth-century British or Continental manufacture.

A rare gold snuff box of oblong shape, ca. 1840-60, marked "KHC" for the Canton silversmith Khecheong, was purchased with funds donated anonymously. The lid is engraved "T. Hunt," for Thomas Hunt of Salem, who operated a ship chandlery and dry dock at Whampoa. Two objects that had been loaned to the Museum by Mrs. Edith Cunningham Crocker were donated to the collection: the first was an important standing cup with thistle decoration, also made by Khecheong—a gift to her great-grandfather, Edward Cunningham, a partner of Russell & Company, China; the second was a child's fork, by Khecheong, with chased decoration of Chinese figures, engraved "E. F. 1843"—a gift to Edith Forbes from her father, Capt. Robert Bennet Forbes. Grace and Crosby Forbes also made gifts of several Chinese export silver objects that had been on deposit at the Museum. These included a knife, fork, and spoon belonging to Elizabeth Hunt (Mrs. Thomas Hunt) of Salem, a ten-tael (13.33 oz.) silver sycee ingot, and a set of four classical revival footed salts. Mrs. T. Edson Jewell, Jr., was another lender who donated her pieces to the collection, including a pair of Chinese silver candelabra, a silver bracelet, nine miniature silver shoes, and a miniature silver abacus—all collected by Mrs. Jewell's great grandparents, Mr. and Mrs. Edwin Hurd Conger, during Mr. Conger's tour of duty as minister plenipotentiary to Beijing from 1898 to 1907. Also included in the gift of objects from the Conger collection was a pair of Japanese vases of shakudo metal made for export in the nineteenth century. Mrs. Anne Elder Kinter presented an outstanding rococo revival silver teaset by the Cantonese silversmith Cutshing, brought from Canton by Henry Hughes Warden of Massachusetts, who went to China in 1846. One of the most unusual objects to enter the collection this year was a nine-inch-high silver wine ewer made by the Anglo-Indian silversmiths George Gordon & Co., of Madras. An engraved inscription on the foot-ring indicates that it was presented to T. Moore Lane, Esq., by the Rt. Hble. John Lord Elphinstone, governor of Madras from 1837 to 1842. From the estate of Mrs. Katherine Atkins

Barker the department received a pair of nineteenth-century tall pewter candle holders in the form of Chinese officials. Mrs. William Murphy donated an early twentieth-century Chinese cloisonné cigarette case with dragon decoration that descended to her through the Higginson family of Boston. She also donated a handsome Chinese bronze vase in the form of a gourd. A late nineteenth-century Chinese export pewter teaset marked on the bottom "Huikee Pewter/Swatow," comprising a teapot with infuser, cream pot, sugar pot, and tray was purchased with departmental funds.

Several rare lacquer pieces were added to the collection. The most important of these, an early eighteenth-century Chinese export dressing mirror with slant-front desk above a single drawer, was purchased with funds donated anonymously, with department funds, and with a contribution from the former owner. Like the British models on which it was based, it was made to be placed on a dressing table or chest of drawers. In addition to the fine black and gilt lacquer of the back and interior, the mirror frame, drawer fronts, desk sides, and flap are decorated with Canton enamel on copper plaques. This remarkable object takes its place among the masterpieces in the Asian export furniture collection. Also of Chinese origin, from Mr. and Mrs. James Lawrence, is a large tea chest of black lacquer with gilt landscape scenes dating from the first half of the nineteenth century. Miss Barbara L. Heatley donated a nineteenth-century black lacquer tea chest with a landscape scene of a mountain and Japanese sailing vessels. A rare miniature round tilt-top table of black lacquer with gilt decorated stand was purchased with departmental funds. Three examples of Japanese lacquer were acquired for the collection. An early nineteenth-century tobacco or snuff box of black lacquer on copper, made at Nagasaki for the Dutch market with the name "J. van Veren" in gold lacquer on the inside of the lid, was purchased with department funds. A magnificent ewer and basin, of brown lacquer with gilt decoration, based on European silver forms of the late seventeenth and early eighteenth centuries, was acquired with funds donated anonymously. The ewer and basin are said to have come from Petworth House, West Sussex, and may have been acquired at the time of its remodeling (1688-96) by Charles, sixth Duke of Somerset.

Generous donors continued to help the department build the furniture collection. Mrs. Edward Francis donated a handsome Chinese export sideboard originally acquired in the 1870s for a family house on Commonwealth Avenue. A beautifully constructed round

rosewood table was given by Aiko and Emerson B. Rodgers in memory of Mitsugi and Chiyo Ono. Two examples of mid-nineteenth-century teakwood seating furniture, a reclining chair with arms and a day bed, believed to have been made in Zanzibar, were donated by the heirs of James Cook Trumbull and Mary Ropes Trumbull in memory of Mr. Joseph "Bob" Halfacre. Mr. and Mrs. Lucien Bilodeau gave a Japanese export "dragon" armchair with superbly carved back, legs and arms.

Five Chinese and two Philippine works in a variety of mediums were added to the collection. Grace and Crosby Forbes gave two gouache paintings, ca. 1830, one of a Chinese porcelain packing hong and the other of four Chinese foot soldiers carrying halberds, and a woodblock advertisement for Jingdezhen ceramics in the form of a broadsheet. Mrs. Gustav Kliman gave a large Chinese watercolor painting of a port scene, possibly Hankow, in memory of her late husband—a long-time friend of the Museum. The Holyoke Mutual Insurance Co., Inc., donated a colorful painting on marble in its original rosewood frame inlaid with mother-of-pearl, showing an official and his entourage entering a town. A Chinese sign on one of the buildings reads, "House of a Prince"; a banner reads, "Wang Fu—Cousin to the Emperor," and a hand-held sign admonishes, "Don't block the way!" A watercolor painting, ca. 1855-60, of a young cigar-smoking Philippine man, by Justiniano Ascumpcion and signed by the artist, was purchased for the collection with department funds. A version of this painting by the Cantonese artist Tingqua is in the Museum collection. Another rare Philippine subject painting acquired with department funds and funds donated anonymously shows the headquarters of the American trading firm of Peele, Hubbell and Company, and is one of two paintings of the firm commissioned by Jonathan Willard Peele, a Salem merchant who was one of the founding partners.

The NATURAL HISTORY DEPARTMENT received a number of important additions to the collections of birds, mammals, plants, and waterfowl decoys. The renowned Massachusetts waterfowl decoy collection, recently featured in several publications, grew with the addition of a goldeneye drake by the Marblehead clipper ship Captain Samuel Fabens, ca. 1860, and a pair of bluebill decoys by H. Keyes Chadwick, ca. 1920, all given by Ms. Laurie Manthorne and Ms. Chris Murray in memory of their father, Wallace L. Shepardson. Ms. Ruth Ellen Mirrer gave a redhead drake decoy by H. Keyes Chadwick on behalf

of the Mirrer family in honor of their uncle Jackson Parker. Brant goose and Barrows goldeneye decoys, also by the Martha's Vineyard maker H. Keyes Chadwick, were purchased at auctions with funds from the sale of state duck stamps. A rare pair of cork-bodied widgeon decoys by Anthony Elmer Crowell, ca. 1920, was given by Mr. Charles T. "Bud" Ward. Mr. and Mrs. Jackson Parker gave two oversized Canada goose decoys. One is a slat and canvas construction made by Captain Clarence Bailey. The other, of a different canvas-over-wood construction, was made by Captain Fred Bailey. The Bailey brothers lived in Kingston and worked as Boston Harbor pilots for almost fifty years. Mr. William F. Carney gave a rig of twelve silhouette black ducks made and used by Clarence E. Hinkley in Essex; and Mr. Donald Oakes gave two decoys made by his grandfather, Mr. Henry L. Oakes of Gloucester, a goldeneye hen and an oversized black duck.

The Essex County mammal collection grew once again with the addition of a star-nosed mole (*Condylura cristata*), meadow vole (*Microtus pennsylvanicus*), and northern meadow jumping mouse (*Zapus hudsonicus*) collected by Jim Berry in Ipswich. Unlike last year's mammals, which were hit by cars, the jumping mouse was accidentally killed when it jumped up into an Ipswich conservation officer's pant leg. The bird collection also grew with donations from around the county. This year twenty-seven birds were prepared by Janet Nussman with help from Sally Ingalls and Rob Moir. All but two were passerines or perching birds. The exceptions were a great blue heron (*Ardea herodias*) from the Forest River in Salem and a white phased snow goose (*Chen caerulescens*) from Ipswich. Bird of Paradise feathers and New Guinea pigeon feathers were given by Mr. Donald Angus.

Thirty-five rare or threatened plant herbarium specimens from Essex County were added to the Robinson Herbarium by Massachusetts State Botanist Bruce Sorrie. Prepared specimens from Gloucester of knotted pearlwort (*Sagina nodosa*) and sea lyme rye grass (*Elymus mollis*) were added to the herbarium by Mr. Tim Smith. The Gray Museum of the Marine Biological Laboratory of Woods Hole gave ninety herbarium sheets collected in Essex County representing about sixty plant species, mostly from beaches and nearby uplands.

A complete set of John James Audubon's double elephant folio *Birds of America* was presented to the Museum by Mr. and Mrs. George LeVasser. This is the finest reproduction of original prints

engraved by Havell, with Audubon instructions and oversight, published by Abbeville Press. They also presented the complete reprinted and leatherbound *Ornithological Biography*, five volumes that were written by Audubon to accompany his prints.

The ETHNOLOGY DEPARTMENT received many additions to its collections in 1991 from all over the non-Western world. Some of the most important of these were from Japan. A gold sake cup decorated with the wisteria crest of the imperial family was given by Mr. Henry S. Streeter. The cup was presented to the donor's grandmother Mrs. Charles Payne Cheney in appreciation of her service as hostess for the Japanese delegation to the treaty negotiations at Portsmouth, New Hampshire, that concluded the Russian-Japanese war in 1905. Mrs. Cheney's New England hospitality included a toboggan ride for the head of the delegation, Baron Tanaka, who was, according to family lore, a very good sport. In these times of delicate relations between the United States and Japan, the cup is a reminder of the historical depth of the ties between the two nations. Several important woodblock prints were also added to the Japanese collection. Mr. Herbert Libertson gave a print by the renowned eighteenth-century woodblock print artist Kitagawa Utamaro (signed Utamaro hitsu) from the Fuyu Rokka-sen series published around 1800 by Omi-ya. Dr. H. A. Crosby Forbes gave two woodblock prints, one a winter scene by twentieth-century artist Kiyoshi Saito, and the other of boats near shore by Hiroshige, the famous nineteenth-century woodblock print artist, best known for his landscape and travel series. A sign (*kanban*) for a children's medicine shop made and used around the turn of the century between the end of the Meiji and the early Taisho periods was given by Mr. and Mrs. Jack Beineke. A lacquered four-compartment *inro* and matching *netsuke* (toggle); two ivory *okimono* (decorative carvings), one of Kanzan and Jittoku, two legendary Buddhist priests, the other of Shoki the demon-queller; and a lacquer *suzuribako*, a calligrapher's box with an ink stone and silver waterdropper, were received from the estate of Elisabeth S. Whiteside. An ivory ornament decorated with an inlaid and lacquered monkey and rabbit at play was given by Ms. Ellen O'M. Woolf. Mrs. Marian Botein gave a three-legged iron candle holder with inlaid silver floral and foliate designs. Ms. Carol Burchard O'Hare gave a gracefully shaped inscribed copper vase with floral decoration in the form of a gourd. Mrs. Stuart Longendyke gave two paper parasols acquired at the turn of the century. A group of

ephemera was given by Mr. Hiroaki Kasubuchi to illustrate the similarities among such things as fish hooks, *tabi* (socks), and toothpicks collected for the Museum in the late nineteenth century and their counterparts in the late twentieth century. Mrs. Theodore Dreier gave East Asian textiles, including a Japanese wedding kimono and a child's padded red silk kimono and a roll of banana fiber cloth, probably from Okinawa. An important group of Indonesian puppets and textiles, including an Iban man's wrapper, a beaded vest from Borneo, and a Balinese batik textile with applied gold leaf, were donated by Mr. Carl Winkle. Other additions to the Asian collections included Chinese ceramics: two monochrome-glazed porcelains, an aubergine brush washer and a peach-bloom vase, from the estate of Elisabeth S. Whiteside, and a porcelain figure of a seated dog as well as a small, elegantly shaped ceramic bowl from the estate of Mrs. W. Gardner Barker. From Korea the department received a man's formal costume including hat, head covers, shirt, trousers, and undergarment from Mrs. Gregory Henderson. Ms. Anne Farnam, late Director of the Essex Institute, gave a Thai fortune teller's chart acquired in Thailand in the late 1960s. Ms. Anne Brown gave a pineapple fiber blouse from the Philippines. Ms. Marilyn Kimball donated a large long-handled woven Indian fan decorated with a tiger face. The fan was once in the collection of the Boston Museum, which was operated by the donor's family around the turn of the century. Mrs. Caleb Loring gave three embroidered Kutchi Bansali skirt borders from western India and a fine tapestry-woven Kashmir shawl from the early nineteenth century. Miss Jane A. Phillips added two textiles to the Jane Appleton Phillips Himalayan collection: a skillfully woven cotton extra-weft patterned *chaksey pangkep*, a ceremonial textile from Bhutan, and a wool sleeping rug from Tibet.

The Museum's large collection of Pacific island weaponry received significant additions this year from Mrs. Catherine O. Foster and Dr. Dorothy Zinberg. Dr. Donald Marshall gave a Trobriand club collected by Dr. Edward S. C. Handy in the early twentieth century. The Oceanic textile holdings were another area of growth. Examples of twentieth-century Samoan bark cloth were given by Mrs. Caleb Loring and Ms. Anne Brown and two finely pattern-woven belts from the Caroline Islands were given by Ms. Dorothy B. Jones. A collection of material from Micronesia, gathered in the late nineteenth century by missionary teacher Anna Park, was donated by Mrs. Ethel McC. Scott. Included are fish hooks, spindles with colored plant fiber, plaited palm-covered rope, and many other objects of everyday life.

The extensive documentation on the early twentieth century Crane Expedition to the Pacific received an additional set of photographs from Ms. Jessica Schmidt. Mr. William Bursaw, Jr., donated two paddles and a drum from the Solomon Islands and a weapon from the Moro people in the Philippines. An important group of figures from Sepik River region of Papua New Guinea was donated anonymously, including three bark figures made to honor ancestors from Simbai village and a housepost figure from the Iatmul people.

From Africa a fully furnished Songye fetish figure covered with magical substances and used as a guardian against sorcery from Bakete village in eastern Zaire was donated anonymously. Mr. Lewis Hoffacker gave a mid-twentieth-century Punu female ancestor mask from Gabon. Ingeniously crafted examples of modern Masai beaded jewelry and two Nigerian wood carvings, a head rest and an incense burner, were donated by Dr. Dorothy S. Zinberg.

The ARCHAEOLOGY DEPARTMENT gratefully received a fossil mastodon tooth from Mr. Robert V. Grimes, who recovered the tooth in a fishing net off Marblehead in 120 feet of water. When the mastodon was alive, the sea level was much lower and areas of the continental shelf now under water were land. The tooth, radiocarbon dated by the tandem linear accelerator at the University of Arizona at 11,000 years, was the object of an 1988 article in *National Geographic Research*. This relatively recent date makes it possible that the animal was contemporary with the earliest human inhabitants of New England. Other artifacts received represent the region's earliest inhabitants. Mrs. Alfred J. Thibodeau donated a small collection of artifacts from the Bull Brook Paleoindian site, discovered in 1949 by William Eldridge and Joseph, Frank, Anthony, and Nicola Vaccaro and excavated during the 1950s and 1960s. The site is believed to be more than 10,000 years old. Mr. James MacDougall gave a collection of specimens on behalf of the Essex County Greenbelt Association, representing items recovered from Association properties. The Museum and the Association are actively cooperating in the protection and management of archaeological resources located on the latter's properties. The department received the Joan and Hiam S. Eliachar collection of precolumbian ceramics and textiles and a splendid silver cloak pin from Peru and Colombia.

The PHOTOGRAPHY DEPARTMENT received two important collections. More than 5,000 steamship photographs were given by the estate of

Eugene W. Smith, author of *Passenger Ships of the World Past and Present* and other compendia of ships in service throughout the world. Several hundred lantern slides of maritime subjects came from the estate of the author Edward Rowe Snow and were added to the collection of negatives received from his wife in 1987. Dr. John Oliver of Australia gave a fine photograph of Joshua Slocum's *Spray* anchored off Shelcote, the home of Dr. Oliver's grandfather, in Sydney Harbor. A group of photographs of the 1983 America's Cup Races were given by Timothy Ingraham. The Forbes House Trust gave a black and white panoramic view of the Shanghai Bund.

Book donations to the PHILLIPS LIBRARY have been increasing every year, and 1991 was no exception. The total number of books donated was 1,013, a large increase over 1990's total of 671. The largest single accession, and by far the most noteworthy in many years, was the collection of 189 early books on navigation collected by the late Augustus P. Loring, given by his wife, Elizabeth P. Loring. Mr. Loring, past president and for many years a trustee of the Peabody Museum, was an avid collector of books and manuscripts relating to the navigation of American waters. Included in the collection are seven different editions of John Hamilton Moore's *New Practical Navigator*, the book corrected by Nathaniel Bowditch that resulted in his monumental *New American Practical Navigator*; a large number of eighteenth-century books on navigating and seamanship, such as *The Epitome of the Art of Navigation* by James Atkinson (1765), *The Seaman's Guide* by John Diston (ca. 1780), *The British Mariner's Assistant* by Benjamin Donn (1774), *The Seaman's Daily Assistant* by Thomas Haselden (1779), *The Elements of Navigation* by J. Robertson (1772), and *A Treatise on Practical Navigation and Seamanship* by William Nichelson (1796). Several important marine atlases round out the collection, including the 1758 and 1760 editions of *The English Pilot*, fourth book, the first great atlas of entirely British origin to deal exclusively with American waters; two volumes of French hydrographer Jacque Bellin's *Hydrographie Francois* (1765), and the beautifully engraved *Neptune Americo Septentrional* (1778), containing the nautical charts of the northeastern coast of America used by the French navy during the American Revolution. Other noteworthy items in the collection include manuscript charts made on an 1820 North American survey by the HMS *Favorite* and the rare *Concise Natural History of East and West Florida* (1775) by Bernard Romans, along with a letter signed by the author.

The Hon. William L. Saltonstall donated two rare volumes that

are among the earliest publications of their type in the Phillips Library. *The Navigator*, fourth edition (1642), by Charles Saltonstall, has become the second oldest treatise on navigation in the Phillips Library. Mr. Saltonstall's donation of *Marshall's Practical Marine Gunnery* (1822), by George Marshall, gives the library its oldest book on naval ordnance. Mr. Francis P. Magoun donated 169 books on yacht cruising and navigation, the largest cruising library to be accessioned by the Phillips Library since the donation of the library of the Cruising Information Center. Mr. Henry S. Streeter donated an atlas of folio size charts of the Mediterranean area by Joseph Roux, published in 1764. This is an important addition to the Museum's internationally known collection of works by the Roux family. As he does each year, Donald Angus donated a number of important reference books to the library. This year's most notable addition was Joseph Sabin's massive bibliography *A Dictionary of Books Relating to America*. The first volume appeared in 1868 and was followed by twenty-eight additional volumes, with a total of 106,000 book citations.

The Phillips Library lost a good friend with the passing of Mr. Francis Lee Higginson. A great supporter of the library, Mr. Higginson donated hundreds of books during his life, primarily concerning his two favorite subjects, steamship history and rowing. In addition to giving a large number of volumes in 1991, Mr. Higginson made a donation of all the books and materials that he had placed on deposit in recent years. Mrs. H. Nelson Hartstone donated a collection of fifteen volumes on Chinese arts and porcelain. Mrs. Hartstone's well-known porcelain collection has been documented in the book *Rice Grain Porcelain*, by Eleanor Hartstone. Mrs. Robert Lee Wolff donated nineteen volumes on Chinese ceramics. Mr. Robert C. Rogers donated a third edition of Bowditch's *Navigator*. Miss Jane A. Phillips contributed a number of works on the art and history of Bhutan and Tibet. Russell W. Knight donated a copy of his popular book *The Headers in Life and Legend* in Braille format.

The Phillips Library was the recipient of a number of important manuscript collections in 1991. Mr. Merle Westlake donated fifty letters of the prominent naval architect Josiah Fox, designer of many of the frigates in the early American navy. Mr. Westlake in previous years donated a large number of Fox's papers and has been working on gathering together as many as possible and placing them at the Phillips Library, so that Fox's papers are not dispersed further. Marion Lane donated a sea chest of papers of Captain Alexander

Robertson, who sailed primarily between New York and London in the first half of the nineteenth century. Mrs. Eugene W. Smith donated the papers and research files of her late husband, Eugene W. Smith, whose books *Trans-Atlantic Passenger Vessels* and *Passenger Vessels of the World* are well known and frequently consulted compendia of passenger ship information. Mr. Charles Fleischmann donated a large number of maritime documents from the late eighteenth and early nineteenth centuries, including papers, cargo manifests, and crew lists for both international and coastal voyages. Mr. Wadsworth Owen donated a stamp album compiled by Edward S. Morse and given to George Owen in 1867. The volume contains early stamps from around the world, including the first United States issues of 1847. The library also acquired a letter and photograph album kept by Eva Adams MacMillan during her years in Peking from 1917 to 1922.

A number of interesting logbooks were added to the collection in 1991. Mr. John B. Herrick donated a log of the ship *Tonquin* on an 1845 voyage to Canton. Mr. Henry S. Streeter donated a log written aboard the HMS *Orion*, on a cruise during the years 1855-57. The library was able to purchase logbooks from the ships *Washington* (1795) and *Benjamin Bangs* (1862) and from a pepper voyage in the bark *Said bin Sultan* (1851). Dr. D. Carleton Gajdusek continued to add to his collection of awards, journals, books, and correspondence housed in the library.

SPECIAL EVENTS, EVENING LECTURES,
AND EXHIBIT OPENINGS

- | | |
|-------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|
| January 17 | "Wow," film by Jean Pierre Dutilleux |
| January 24 | "Seals of Winter," slide lecture by
P. Michael Paine |
| January 31 | "Myths and Legends of the Silk Route,"
slide lecture by Edwin Bernbaum |
| February 28 | "Around the World in Seven Years," slide
lecture by Dom Degnon |
| March 14 | "Airport Owls," slide lecture by
Norman Smith |
| March 23 | "Enduring Traditions: A Celebration of
Mothers and Daughters in India," Indian
crafts and performances organized by
Smita Patel |
| April 11 | "A Tale of Two Warblers," slide lecture by
Dr. Tod Highsmith |
| April 27 | Gala |
| April 29 | "Salem Merchants Who Mapped the Orient,"
slide lecture by Dr. Stephen Matchek |
| May 9 | "Can China Change?" lecture by Ross Terrill |
| May 16 | "China's Food," slide lecture by Nina
Simonds |
| May 29 | Reading and Conversation with Maxine
Hong Kingston |
| June 1 | Massachusetts Maritime Festival |
| June | Exhibit Opening of <i>Boudin: Impressionist
Marine Paintings</i> , with period French music
performed by Sally Sullivan and
Collette Cumming |
| June 14 | Audubon Prints Reception, with opening
comments delivered by Pam Peterson,
William Phippen, and Rob Moir |
| June 20 | "Discoveries of the China Trade," slide
lecture by Carl Crossman |
| July 10 | <i>Boudin: Impressionist Marine Paintings</i> ,
gallery talk by Peter Sutton |

- July 19 "The State of Salem Sound," symposium and evening lecture with Dr. Peter Larsen, Fara Courtney, Sarah McKearnan, and Kevin Gildart
- July 20 Salem Sound Cruise aboard *Enviro-Lab II*
- July 24 "Salem Sound Monitoring Program," lecture by Dr. Tom Hruby and Diane Ford
- September 12 1991 Massachusetts Waterfowl Stamp Competition and Reception
- September 27 "Trends in the Ivory Trade," slide lecture by Michael Sutton
- October 10 Exhibit Opening of *Men's Lives* with slide lecture by Susan Pollack
- October 17 "Piping Plovers in Massachusetts," slide lecture with Dr. Scott Melvin
- October 24 "The Copeland Collection: Chinese and Japanese Ceramic Figures," slide lecture by William Sargent
- October 26 "The Powers of Masks" and "Flashlight Tours," Natural History and East Hall gallery tours in conjunction with Salem's Haunted Happenings
- October 27 "Japanese Fable and Game," in conjunction with Salem's Haunted Happenings
- October 31 "Spooky Treasure Hunt," "The Powers of Masks," and "Flashlight Tours," Natural History and East Hall gallery tours in conjunction with Salem's Haunted Happenings
- November 7 Annual Meeting and Exhibit Opening of *Sailing for Pleasure: The History of New England Yachting*, slide lecture by Halsey C. Herreshoff
- November 14 "Parker River Refuge: Wildlife Through the Seasons," slide lecture by Kim Johnson
- November 18 "Adventures at Sea Aboard the *Westward*," slide lecture by Capt. John Wigglesworth and Rob Moir
- November 21 Exhibit Opening of *Ningyo: Dolls of Japan* with *koto* music by Susan Asai

- November 29- 19th Annual Antiques Show
 December 1
 December 10 "Sailing for Pleasure," gallery talk by
 William Barton
 December 12 "Birds of Salem Woods," slide lecture
 by Ian Lynch and Lawry Sager

SUNDAY FAMILY PERFORMANCES

- January 6 "Mr. and Mrs. Fish," with Jeff and
 Deb Sandler
 February 10 "A Sailor's Valentine: Sea Songs of Women and
 Love," with Mary Malloy and Stuart Frank
 March 10 "Going, Going, Gone Whaling," with the
 Poobley Greegy Puppet Theatre
 April 7 "A Boat of Dreams," with Li-Min Mo
 May 4 "Classical Cambodian Dance," with Watana Chea Soch,
 Neary Reth, and Rathana Ty-reb
 June 2 "Three from the East," with the Puppetrio
 October 20 "Branches Steel Band," with lecture by
 Ron Reid
 November 3 "Island Dreams: Celebrating the Folklife of the
 Caribbean," with Derek Burrows
 December 4 "Winter Stories and Songs," with Karen and
 Andy Woolf

SATURDAY FAMILY PROGRAMS

- January 26 Chinese New Year
 February 23 Birds and Feeders
 March 2 Dolls Day
 April 6 Some Things Fishy
 May 4 Scintillating Snakes
 September 14 Trees and Leaves
 October 26 Spooky Treasure Hunt
 November 16 Chart Your Course
 December 14 Paws and Claws

ADULT COURSES

- | | |
|---------------|----------------------------------------------------------------------------------|
| February 2, 9 | "Art of the Wooden Bird," decoy carving with
Eric Kaiser |
| April 2, 9 | "Merchants' Mansions: New England's Architectural
Heritage" with Miriam Butts |

WALKS

- | | |
|--------------|----------------------------------------------------------------------|
| April 24 | Exploring the Coast of Peabody, with Rob Moir |
| May 1 | Peabody's Devil's Dishful, with Rob Moir |
| May 4 | Salem Woods in Highland Park, with Rob Moir and
John Grimes |
| August 28 | Forest River, with Rob Moir |
| September 25 | Ipswich River in Peabody, with Rob Moir, Judy
Oho, and Genny Look |
| October 2 | Salt Marsh of Lower Forest River, with Rob Moir
and Jay Moore |

DAY LECTURES AND GALLERY TALKS

- | | |
|------------|----------------------------------------------------------------------------------------|
| January 10 | "Drawn from the Sea," Paul Winfisky |
| January 19 | "Hula" lecture/demonstration with Denise
Hennessey |
| February 5 | "Oceania: Past, Present and Future,"
Dr. Donald Marshall |
| March 1 | "Popular Culture in 19th-century Korea," slide
lecture with Dr. Robert Sayers |
| April 29 | "Salem Merchants Who Mapped the Orient," slide
lecture with Dr. Stephen Matchek |
| May 14 | "Landscape Portraits," slide lecture with Sarah
Fraser Robbins |
| June 25 | "From Fisherfolk to Merchant Princes," with
Russell Bourne |
| July 6 | "Maritime Trade and Traditions in India," slide
lecture with Dr. Lotika Varadarajan |

August 13	"South Seas Expeditions, 1951-1964," with Dr. Donald Marshall
September 13	"Tollers and Tattlers," Jackson Parker
September 20	"Mushrooms Through the Year," slide lecture with Dr. Rodham Tulloss
October 1	"Tooth and Tusk," William Sargent
October 15	"Science Voyagers: 1770-1870," slide lecture by Rob Moir in conjunction with Coastweeks '91
November 14	"Patola: Double Ikat Weaving in Western India," slide lecture with Cynthia Cort
December 12	"Sailing for Pleasure," William Barton
December 17	"European Palaces of Yuanmingyuan," slide lecture with Regine Thiriez

EXCURSIONS

May 18	"Walk Through Time," archaeology field trip with John Grimes and William Eldridge
September 21	"Mushroom Foray," walk and workshop with Rodham Tulloss and Rob Moir

MEMBERSHIP AND ADMISSIONS

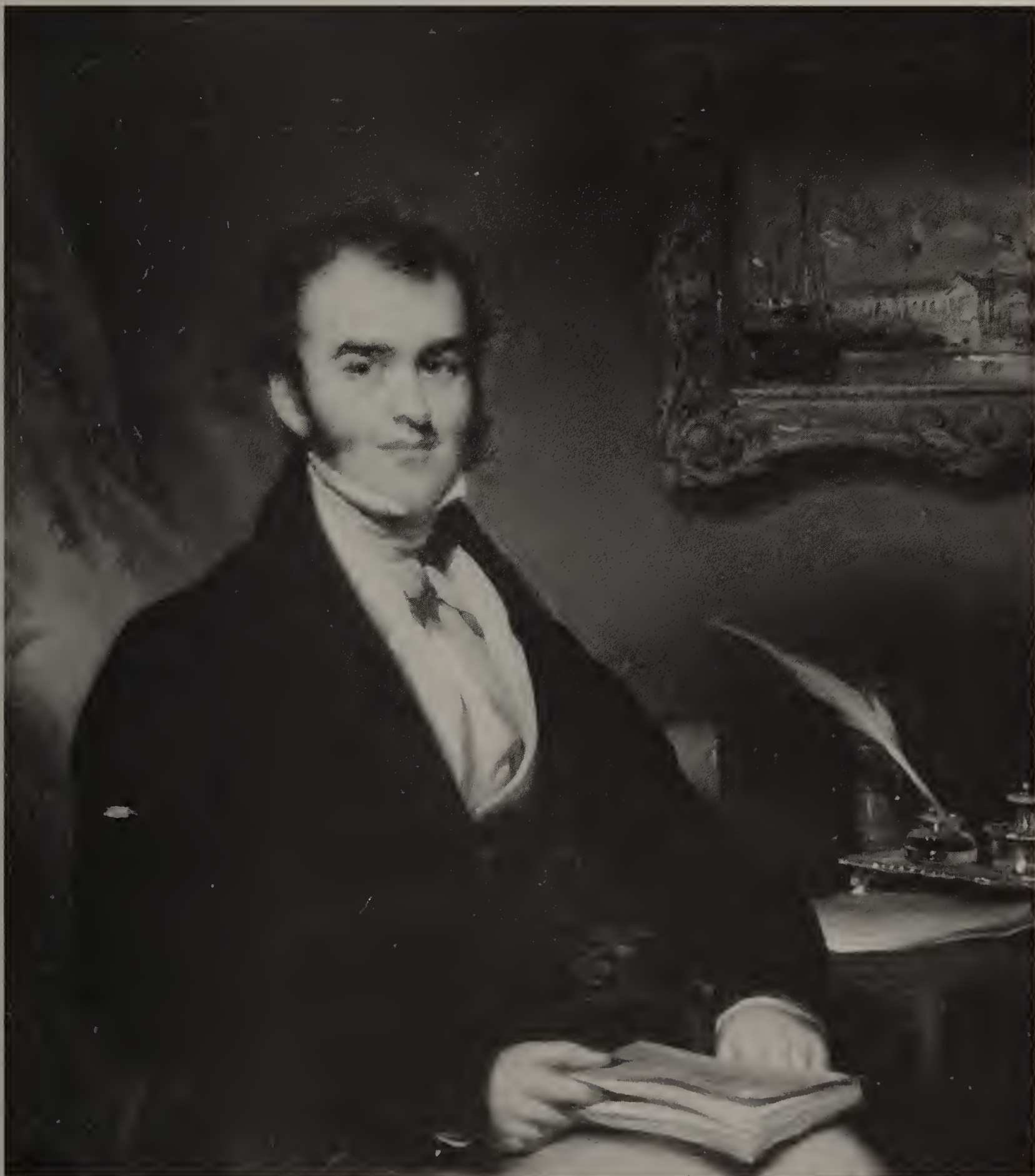
Once again, the Members' Council was ably led by Trustee Mrs. Christopher M. Weld. The Council was actively involved in all aspects of membership programs, from recruitment to hospitality, including hosting the members-only *Behind-the-Scenes* tours, as well as special events and exhibit openings. A membership recruitment reception and tour was held in June and was a great success. This year also saw the Museum hold its largest Annual Meeting of the Membership ever, with over 650 members in attendance. The meeting was held in conjunction with the opening of *Sailing for Pleasure: The History of New England Yachting* on November 7, and was the highlight of membership programs for the year, illustrating the strength and commitment of our membership.

Many hours went into the planning and execution of major Museum events. Mr. Carl Crossman was chairman of the annual Gala, which incorporated a silent auction. Mrs. Gloria Sax and Mrs. Carol Sanidas chaired the Annual Antiques Show, which had record attendance this year, as well as an increased number of exhibitors. This year's holiday members' event, *Winterfest*, included a scavenger hunt, storytelling concert, an ornament workshop, and of course, pictures with Santa.

Total attendance for 1991 was 82,690. Many visitors joined the museum as a result of their visits, increasing membership representation across the country. We are always seeking ways to increase the membership and appreciate all that the members do, both financially and personally, for the Museum.



Captain Richard Wheatland and Martha Goodhue Wheatland painted by Spoilum in Canton, circa 1810. Mrs. Wheatland's portrait was copied from an American miniature. Gift of the heirs of Stephen Wheatland.



William Henry Low, Sr. painted by George Chinnery at Macao May 7-18, 1833.

The framed picture in the painting shows the factories at Canton.

Gift of Eustace B. Chapman.



Loss of the Train Line packet Ocean Monarch May 24, 1848.

Oil painting by Samuel Walters. Gift of Fritz Gold.



Pair of English flintlock pistols, dated 1814,
made for Rezin Davis Shepherd.
Gift of the Honorable William Saltonstall.



Three decoys by Henry Keyes Chadwick. In the foreground are two bluebills carved in about 1920 and in the background a redhead drake decoy. The bluebills were given by Laurie Manthorne and Chris Murray in memory of their father, Wallace L. Shepardson. The redhead was given by Ruth Ellen Mirrer on behalf of the Mirrer family in honor of their uncle, Jackson Parker.

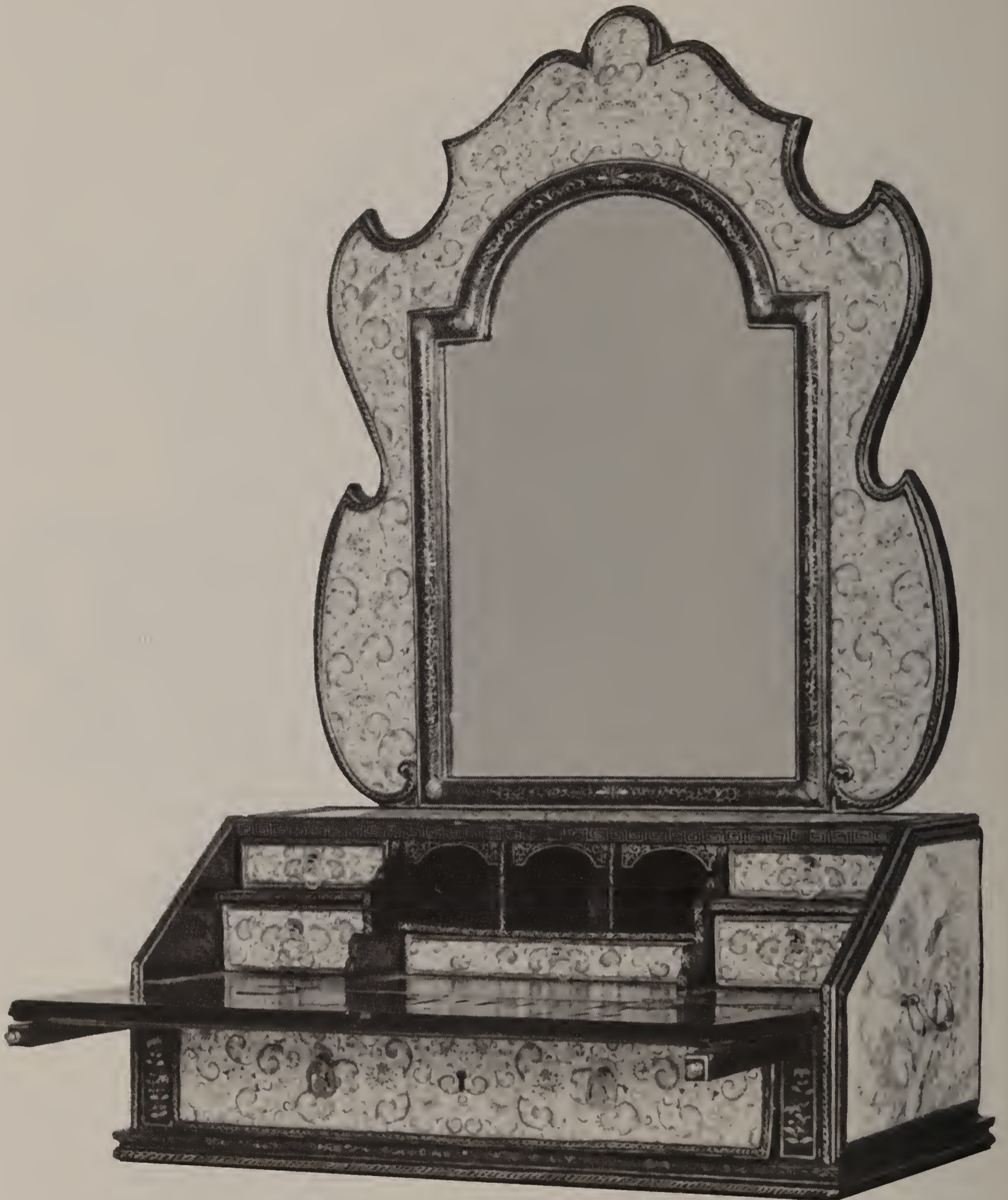


Anglo-Indian silver wine ewer in the form of a goat-skin made around 1840 by George Gordon & Co., Madras, India. The foot-rim is inscribed "Presented by the Rt Hble, John Lord Elphinstone, Governor of Madras, to T. Moore Lane, Esqr."

John, 13th Baron Elphinstone, was governor of Madras 1837-42 and then of Bombay 1853-59. Surgeon Thomas Moore Lane arrived in India in 1822 and died at Madras in 1844. Museum purchase with funds donated anonymously.



Otowa-no-take waterfall at Kiomizudera in Kyoto is depicted around the well of the basin, while another shrine and pagoda is depicted on the ewer. The shapes of the ewer and basin are derived from European silver of the seventeenth century. The set was originally at Petworth, now a British National Trust property. Museum purchase with funds donated anonymously.



Canton painted enamel-on-copper plaques cover the front, sides and drawer surfaces of the dressing table with mirror made about 1730. The plaques are set within a wood frame which is lacquered and gilded with key, rope and floral patterns; the back of the mirror is decorated with birds and flowers in gilt on a black lacquer ground. Only one other example of this form is known.

Museum purchase with funds donated anonymously.



Decorated with the wisteria crest of the imperial family, this gold sake cup was presented to Mrs. Charles Payne Cheney in appreciation of her service as hostess for the Japanese delegation to the treaty negotiations at Portsmouth, New Hampshire, at the conclusion of the Russian-Japanese war. Gift of Mrs. Cheney's grandson, Henry S. Streeter.



Iban beaded vest with anthropomorphic figures acquired
by the donor's father-in-law who was stationed in Borneo
with the Dutch army early in the century.
Gift of Carl Winkle.

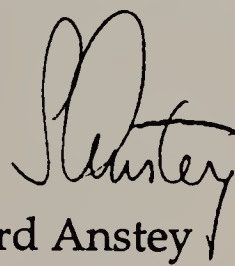
Report of the Treasurer

It is my pleasure to present the financial report of the Peabody Museum of Salem for the fiscal year ended December 31, 1991, together with the related opinion of our independent auditors, Coopers & Lybrand.

Despite the continuing economic malaise in the area, the Museum more than held its own during 1991. Current unrestricted and restricted giving rebounded from the 1990 slump, rising by 12% to \$1.839 million. General operating revenues were down a little (3%) from 1990, but the dollar drop, \$52,000, was primarily attributed to a reduction in investment earnings due to falling investment returns. General operating expenditures were again held under tight control, and totaled \$2.097 million, only \$7,700 more than in 1990. This resulted in a small operating surplus of \$1,285, the eighth consecutive year that a surplus was realized. Again, these results were achieved without resorting to staff layoffs or curtailing programs.

The Museum's endowment continued to grow during 1991. Gifts to endowment totaled over \$1.1 million. The market value of the investment portfolio rose to an all-time high of \$14.648 million at year end, an increase of 24% over the 1990 level. A list of gifts received from trusts and bequests during 1991 follows this report.

In summary, then, the Museum continues to be on a solid financial footing, thanks in large measure to the generosity of its donors and to the dedicated service of its staff and volunteers.



Sanford Anstey
Treasurer

Distributions Received from Trusts and Bequests and Added to Endowment, 1991

E. Hunter Trust	\$136,138
Martha Ingraham Trust	50,000
Olin Porter Trust	78,564
R. Pratt Trust	25,000
K. L. Weems Trust	69,000
Anonymous	100,000

REPORT OF INDEPENDENT ACCOUNTANTS

To the Trustees of the
Peabody Museum of Salem:

We have audited the balance sheet of the Peabody Museum of Salem as of December 31, 1991 and the related statement of support, revenue, expenses and changes in fund balances for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit. We previously audited and reported upon the financial statements of the Peabody Museum of Salem for the year ended December 31, 1990, for which condensed statements are presented for comparative purposes only.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Peabody Museum of Salem as of December 31, 1991, and its support, revenue, expenses and changes in fund balances for the year then ended in conformity with generally accepted accounting principles.

Coopers & Lybrand

Boston, Massachusetts
April 13, 1992

BALANCE SHEET

December 31, 1991

(with comparative summary totals for the preceding year)

ASSETS	Current Funds		Plant Fund	Endowment and Similar Funds		Combined Totals	
	Unrestricted	Restricted		Board Designated	Restricted	1991	1990
Current assets:							
Cash and cash equivalents	\$ 74,862	\$167,730	\$ 373,785		\$ 616,377	\$ 791,979	
Accounts receivable	37,824	21,343			59,167	9,373	
Interest and dividends receivable	141,935				141,935	125,821	
Inventories, at cost (Note A)	170,885				170,885	139,141	
Prepaid expenses	47,084				47,084	37,480	
Due to/due from other funds	128,753	(5,000)		\$ (126,981)	-	-	
Total current assets	601,343	184,073	373,785	(126,981)	3,228	1,103,794	
Investments, at cost (Notes A and D)	93,334	320,189		4,949,390	7,419,408	11,561,693	
Property and equipment, at cost (Notes A and B)			13,177,968				
Total assets	\$694,677	\$504,262	\$13,551,753	\$4,822,409	\$7,422,636	\$26,166,199	
LIABILITIES AND FUND BALANCES							
Liabilities:							
Accounts payable	38,122	36,463	7,713	9,155	91,453	143,149	
Accrued expenses	35,147				35,147	31,664	
Deferred revenue	14,203	467,799			482,002	783,518	
Total liabilities	87,472	504,262	7,713	9,155	608,602	958,331	
Fund balances:							
Unrestricted	607,205				607,205	605,920	
Investment in plant			13,544,040		13,544,040	13,970,019	
Board designated				4,813,254	4,813,254	4,366,636	
Endowment					7,422,636	6,265,293	
Total fund balances	607,205		13,544,040	4,813,254	7,422,636	25,207,868	
Total liabilities and fund balances	\$694,677	\$504,262	\$13,551,753	\$4,822,409	\$7,422,636	\$26,166,199	

The accompanying notes are an integral part of the financial statements.

STATEMENT OF SUPPORT, REVENUE, EXPENSES, AND CHANGES IN FUND BALANCES
for the year ended December 31, 1991
(with comparative summary totals for the preceding year)

	Current Funds			Plant Fund	Endowment and Similar Funds		Combined Totals	
	Unrestricted	Restricted	Total		Board Designated	Restricted	1991	1990
Support and revenue:								
Support:								
Contributions and bequests	\$ 561,786	\$1,147,378	\$1,709,164	\$ 161,025	\$ 337,821	\$ 804,948	\$ 3,012,958	\$2,667,327
Gifts to annual appeal	25,356		25,356				25,356	32,314
Grants	75,400	28,700	104,100				104,100	194,985
Total support	662,542	1,176,078	1,838,620	161,025	337,821	804,948	3,142,414	2,894,626
Revenue:								
Income from invested funds	698,897		698,897	6,918		3,754	709,569	779,881
Net realized gains (losses) on investments	5,437	13,885	19,322	22,507	236,764	348,641	627,234	(38,196)
Memberships	146,809		146,809				146,809	150,961
Admissions	189,538		189,538				189,538	186,760
Educational programs	63,498	12,450	75,948				75,948	70,174
Museum shop, net (Note E)	104,643		104,643				104,643	70,293
Publications	24,802	66,999	91,801				91,801	48,049
Royalties	15,312	2,220	17,532				17,532	22,801
Exhibitions	33,977	86,795	120,772				120,772	69,410
Rentals	53,768		53,768				53,768	33,953
Photography	52,426		52,426				52,426	99,584
Miscellaneous	47,134		47,134				47,134	94,443
Total revenue	1,436,241	182,349	1,618,590	29,425	236,764	352,395	2,237,174	1,588,113
Total support and revenue	2,098,783	1,358,427	3,457,210	190,450	574,585	1,157,343	5,379,588	4,482,739

Expenses:

Program services:

Collections and curatorial	576,147	1,185,970	1,762,117	1,762,117	1,494,405
Publications	24,095	39,217	63,312	63,312	26,807
Educational programs	182,603	12,650	195,253	195,253	198,918
Exhibitions	61,145		61,145	61,145	59,676
Membership activities	24,046		24,046	24,046	53,006
Total program services	868,036	1,237,837	2,105,873	2,105,873	1,832,812

Supporting services:

Depreciation			451,502	451,502	437,291
Administrative and general	703,269	105,555	808,824	37,851	860,380
Maintenance and security	446,733		446,733		462,552
Fund-raising	79,460		79,460	34,331	140,296
Miscellaneous		15,035	15,035	92,745	103,112
Total supporting services	1,229,462	120,590	1,350,052	616,429	2,003,631
Total program and supporting services	2,097,498	1,358,427	3,455,925	616,429	3,836,443

Excess (deficit) of support and revenue over expenses

	1,285	-	1,285	(425,979)	1,157,343	646,296
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Net increase (decrease) in fund balances

	1,285	-	1,285	(425,979)	1,157,343	646,296
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Fund balances, beginning of year

	605,920	-	605,920	13,970,019	6,265,293	24,561,572
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Fund balances, end of year

	\$ 607,205	-	\$ 607,205	\$13,544,040	\$7,422,636	\$25,207,868
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The accompanying notes are an integral part of the financial statements.

NOTES TO FINANCIAL STATEMENTS

A. Significant Accounting Policies:

The Peabody Museum of Salem (the "Museum"), founded in 1799, is a fully accredited, nonprofit institution which maintains extensive collections in four major areas: Maritime History, Asian Export Art, Ethnology and Natural History. Open throughout the year, it offers its members and the public a wide variety of courses and programs and maintains an active schedule of special exhibits which complement its permanent galleries. In addition to the Museum's curatorial departments, there is an extensive research library, departments of Education and Photography, the Conservation Laboratory and a Museum Shop.

The significant accounting policies followed by the Museum are as follows:

Basis of Presentation

The accompanying financial statements have been prepared on the accrual basis of accounting. In order to ensure observance of limitations and restrictions placed on the use of the resources available to the Museum, the accounts of the Museum are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and reporting purposes into funds according to the activities or objectives specified.

Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, demand deposits and certificates of deposit which are readily convertible to cash.

Gifts

Restricted current fund gifts are reported as revenue in the statement of support, revenue, expenses and changes in fund balances when expended for the restricted purpose of the gift. Unrestricted gifts are recognized as revenue upon receipt.

Combined Totals

The "Combined Totals" columns are the totals of the similar accounts of the various funds. Since the assets of certain funds are restricted or endowed, the totals for all funds are for supplemental analysis purposes only and do not indicate that the combined fund balances are available in any manner other than provided for in the separate funds.

Works of Art

In accordance with the general practice of art museums, the cost of works of art are charged directly to the funds available for such purpose and are not capitalized.

Investments

The Museum reports investments of all funds at the lower of aggregate cost or market. Realized gains and losses on investment transactions are accounted for on the first-in, first-out cost method. Investment income is recorded on the accrual basis. Investments received as gifts are recorded at the fair market value on the date the gift is received.

Inventories

Inventories, principally retail merchandise, are stated at the lower of cost or market, with cost calculated using the first-in, first-out (FIFO) method, and market based upon net realizable value.

Property and Equipment

Land, buildings and improvements and equipment are stated at cost less accumulated depreciation computed on a straight-line basis over the estimated useful lives of the assets as follows:

Buildings	30 to 40 years
Capital improvements	20 years
Equipment	5 to 10 years

Betterments which materially add to the value of the related assets or materially extend the useful life of the assets are capitalized. Equipment and furnishings of relatively small dollar values are expensed in the current unrestricted fund. To the extent current or restricted funds are used to fund major plant additions, the amounts so provided are accounted for as transfers to the plant funds.

Grants

The Museum recognizes grants as support when the related expenses are incurred.

Pledges

The Museum does not record pledges since it is not practical to estimate the net realizable value of pledges.

Income Taxes

The Museum is a nonprofit organization exempt from income tax pursuant to Section 501(c)(3) of the U.S. Internal Revenue Code.

B. Property and Equipment:

Property and equipment are carried at cost and consist of the following at December 31:

	<u>1991</u>	<u>1990</u>
Buildings, grounds and equipment	\$14,976,638	\$14,947,035
Capital improvements	420,218	622,097
Equipment	<u>659,136</u>	<u>358,102</u>
	16,055,992	15,927,234
Accumulated depreciation	<u>(2,878,024)</u>	<u>(2,426,522)</u>
	<u>\$13,177,968</u>	<u>\$13,500,712</u>

C. Pension Plan:

The Museum has a defined benefit pension plan covering substantially all employees. Employees become participants following the completion of one year of service and the attainment of age 21. The benefits under the plan are primarily based on years of service and compensation levels. The Museum's funding policy is to contribute an amount annually based upon actuarial and economic assump-

tions designed to achieve adequate funding of projected benefit obligations. No contributions were made to the pension plan in 1991 since none were required.

Net periodic pension cost for the plan includes the following components:

	<u>1991</u>	<u>1990</u>
Service cost	\$39,532	\$36,361
Interest cost	40,354	34,813
Actual return on assets	(58,505)	(27,885)
Net amortization and deferral	<u>(16,545)</u>	<u>(44,723)</u>
Net periodic pension cost (income)	<u>\$ 4,836</u>	<u>\$(1,434)</u>

The funded status of the Museum's pension plan is as follows:

Actuarial present value of benefit obligations:		
Vested benefit obligation	\$ 377,419	\$ 300,658
Nonvested benefit obligation	<u>7,913</u>	<u>19,991</u>
Accumulated benefit obligation	<u>\$ 385,332</u>	<u>\$ 320,649</u>
Projected benefit obligation	\$(605,518)	\$(480,702)
Plan assets at fair value	<u>745,864</u>	<u>655,998</u>
Funded status		
(plan assets in excess of projected benefit obligation)	140,346	175,296
Unrecognized net assets at transition date	(142,301)	(158,847)
Unrecognized net gain	<u>(2,353)</u>	<u>(15,921)</u>
Prepaid (accrued) pension cost	<u>\$ (4,308)</u>	<u>\$ 528</u>

Actuarial assumptions used for 1991 and 1990, respectively, were as follows:

	<u>1991</u>	<u>1990</u>
Discount rate	8.5%	8.5%
Rate of increase in compensation levels	6.0%	1% plus inflation
Expected rate of return on plan assets	9.0%	9.0%

D. Investments:

At December 31, 1991 and 1990, investments consisted of the following:

	<u>1991</u>		<u>1990</u>	
	<u>Cost</u>	<u>Market</u>	<u>Cost</u>	<u>Market</u>
Cash and cash equivalents	\$ 541,991	\$ 541,991	\$ 1,302,590	\$ 1,302,590
Bonds and notes	5,880,000	6,283,703	4,730,000	4,755,587
Common stocks	<u>6,360,330</u>	<u>7,822,504</u>	<u>5,529,103</u>	<u>5,722,270</u>
	<u>\$12,782,321</u>	<u>\$14,648,198</u>	<u>\$11,561,693</u>	<u>\$11,780,447</u>

At December 31, 1991, net unrealized appreciation of \$1,865,877 consisted of unrealized appreciation of \$1,988,118 and unrealized depreciation of \$122,241.

E. *Museum Shop Operations:*

Operations for the Museum shop for the years ended December 31, 1991 and 1990 are summarized as follows:

	<u>1991</u>	<u>1990</u>
Revenue	\$398,090	\$349,315
Cost of goods sold	<u>189,629</u>	<u>173,255</u>
	208,461	176,060
Direct selling, general and administrative expense	<u>103,818</u>	<u>105,767</u>
Contribution before allocation of indirect costs	<u>\$104,643</u>	<u>\$ 70,293</u>

Selling, general, and administrative expenses include payroll and other direct costs, but do not include allocation of general overhead, occupancy, utilities and indirect administrative costs.

F. *Subsequent Event:*

The Trustees of the Museum have been holding discussions regarding the feasibility of a possible consolidation with the Essex Institute.

NAMED GIFTS AND BEQUESTS

1799-1991 (Unaudited)

Principal and Income Restricted or Otherwise Designated

Marine Department

·John Robinson Fund - for accessions to and upkeep of maritime collections	1925-81	38,732
·John Robinson Fund - Marine Room - for the upkeep of the new marine room	1979-91	60,917
·Francis Henry Appleton Fund - income for care and maintenance of Nathaniel Silsbee portrait and clock	1927	1,047
·Melancthon W. Jacobus, Jr., Steamship Collection Fund	1984-86	20,091
·Osgood Williams Maritime Fund	1984-91	12,880
·Stephen Wheatland East India Marine Fund	1984-91	1,190,386

Ethnology Department

·Edward Daland Lovejoy Fund - income for enlargement, maintenance, or improvement of the ethnological collections	1948	10,468
·Stephen Willard Phillips fund - income for the purchase of additions to or preservation of the Polynesian collections	1958	5,234
·Piilani Cook Whittier Memorial Fund - for the acquisition and preservation of Hawaiian artifacts and related materials	1988-91	41,466

Natural History Department

·Natural History Fund - income to support Natural History Department	1987-88	39,255
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Education Department

·Sarah Fraser Robbins Fund - income to support the position of Director of Education	1981-86	103,559
·Hawks Fund - for support of the Education Department	1987	8,374
·Stephen Phillips Memorial Education Fund - income to support the "Stephen Phillips Memorial Education Program"	1990-91	895,466

Library

·Roger F. Nichols Memorial Fund - income for purchase of books for Library	1979	10,468
·Saltonstall Family Fund - to endow the Saltonstall Room	1986-91	144,001
·Cruising Information Center Navigation and Cruising Fund - income to collect such facts and observations as tend to the improvement and security of navigation	1990	5,130

Conservation

·Augustus Peabody Loring Conservation Endowment Fund - to support a Conservation Laboratory and the care, maintenance, and conservation of the museum collections	1981-87	355,093
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Photography

·Bayard Warren Fund - for support of the Photographic Department and conservation of the photographic archives	1986	25,507
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Publications

·Archibald Lewis Memorial Fund - to endow publication of the <i>American Neptune</i>	1986-91	48,234
· <i>American Neptune</i> Award Fund - to recognize the two best articles published by the <i>American Neptune</i> each year	1987	6,702

All Departments

·Anna Pingree Phillips Fund - income for the purchase of additions to the collections	1939-68	20,936
·Nathaniel Bowditch Fund - in memory of Mary Bowditch Saltonstall to maintain collections directly associated with Nathaniel Bowditch	1982	52,341

Other

·John J. and Dorothy Wilson Fund	1982-91	72,463
·Evelyn F. Bartlett One Hundredth Birthday Floral Fund - for floral arrangements and the beautification of garden and grounds	1987	2,094

Principal Restricted - Income Unrestricted

George Peabody - Permanent Fund	1867	100,000
Robert Charles Billings Fund	1904	3,500
Dr. William Paine Fund	1913-64	3,500
Kate Schultz Richardson Fund	1926	100,000
Margaret Duncan Phillips Fund	1926-27	5,000
George Augustus Peabody Fund	1929	100,000
Alice Brooks Willson Fund	1936	5,000
Jennie Brooks Fund	1938	10,000
Hassam Fund	1940	10,000
Richard Wheatland Fund	1944-64	100,000
Elsa Mason Lord Peabody Fund - In Memory of Jacob C. R. Peabody and Elsa Mason Lord Peabody	1952	5,000
Marion Felt Sargent Fund	1962	5,000
George H. and Jane A. Mifflin Fund	1980-88	135,000
Mary Kemble Robinson Wheatland Fund	1964-84	397,292
Stephen Phillips Family Endowment Fund	1962-72	432,617
John Robinson (b.1846-d.1925) Memorial Fund	1968-72	100,000
Salem East India Marine Society Fund		66,000
Robert E. Peabody Fund	1984	10,000
Gertrude Blood Kent Fund	1984-85	111,820
Elizabeth D. and James H. Boulger Fund	1987-91	2,010
Killam Canadian Fund	1990-91	204,299

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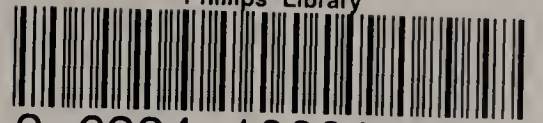
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